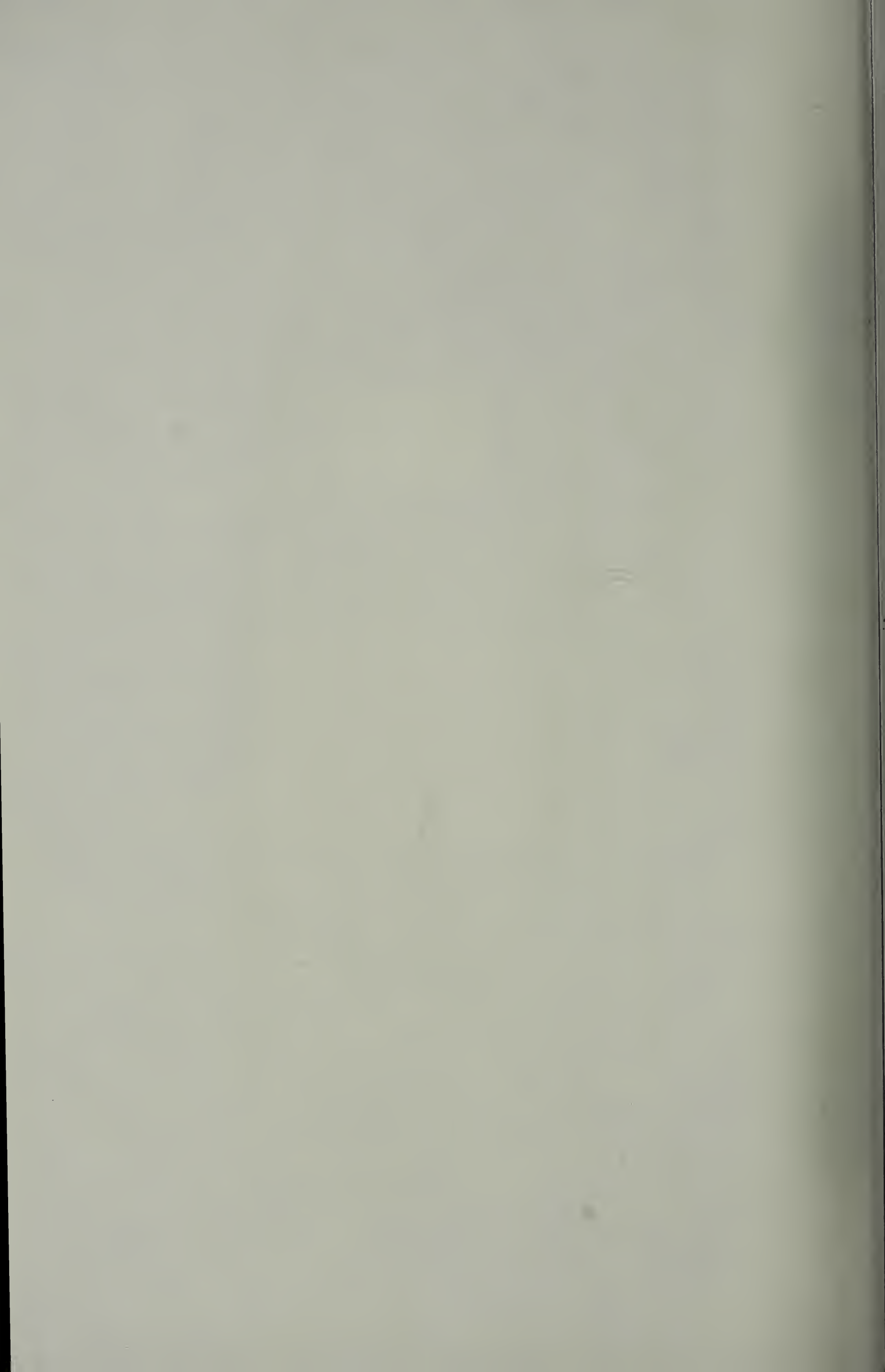
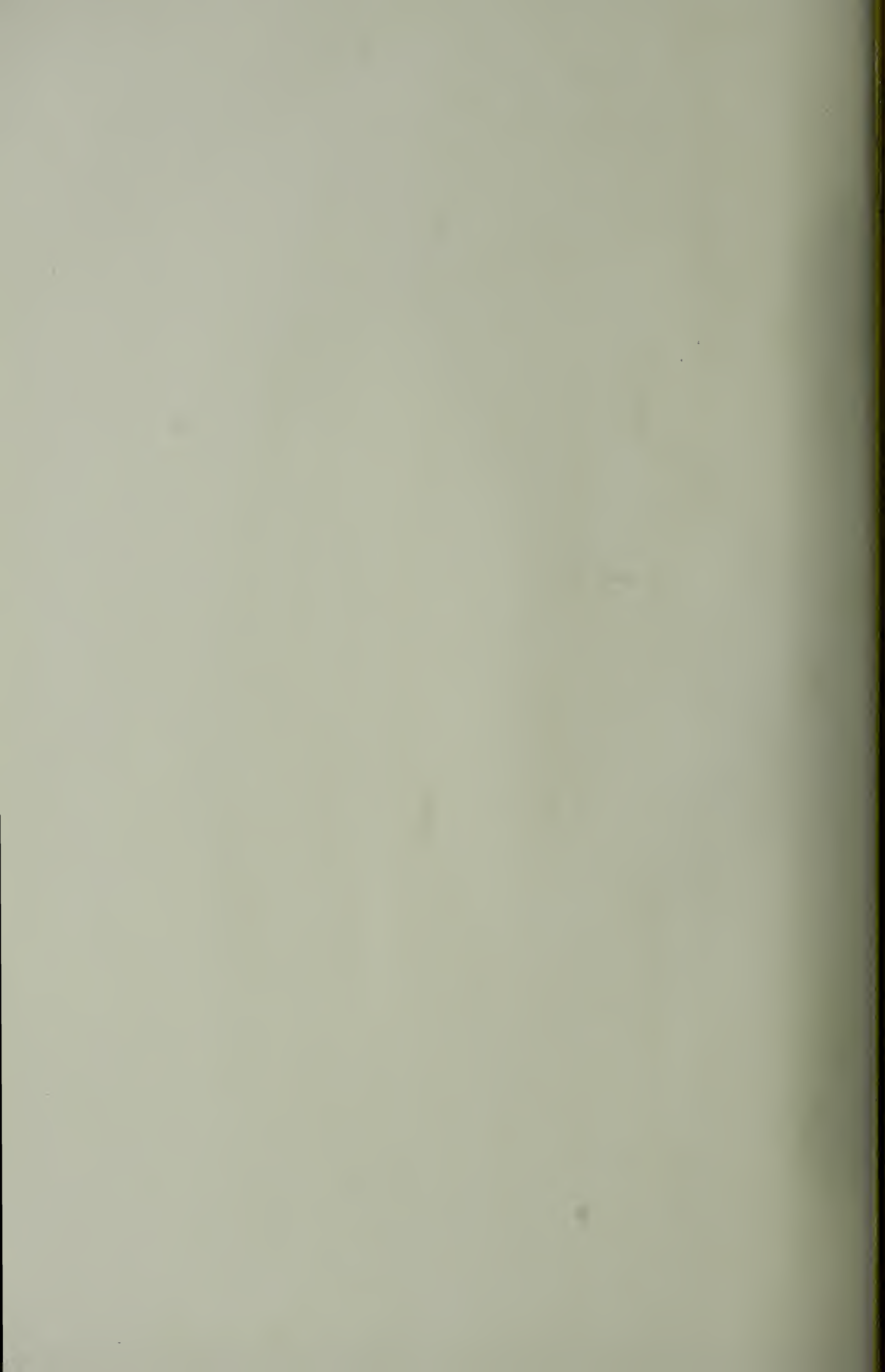


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This is a photograph of the finished 18th Century "Broccato Veneziano" shown in a stage of production in the picture on the other side of the page.

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THIS house in the Cotswolds, England, is the home of Mazo de la Roche, the now famous author of "Jalna" and its many enthralling sequels.—At the right is a family group on the lawn, including the children, Esmeé and René, and the author herself, not to mention an Aberdeen and a cairn terrier.



"THE WINNINGS"

Our Home in the Cotswolds

By MAZO DE LA ROCHE

WE had our hearts set on a house in the Cotswolds, one of those severe yet shapely houses with fine gables and a roof of the Cotswold stone shingles that turn into a yellow gold with age so that they seem always to be glimmering with sunlight. We had motored from Cirencester to Stroud and from Frampton to Chipping Campden. We had almost taken an old manor house on the River Severn where Fair Rosamond, mistress of Henry the Second, had lived. But just as we were entering the drawing room one of the doors almost fell on us and we decided the manor was too much in need of repair.

We had found nothing that absolutely suited us when, one lovely Autumn day, we heard of a house in the Malvern Hills that had once belonged to a famous engineer. We motored to it and lost our hearts to its garden. In truth, we scarcely looked at the house we were so captivated by the grounds. There were seven acres of them, all little hills and valleys. There were hundreds of trees, the strangest and most beautiful the weeping beeches—brought from Holland—as saplings 80 years ago—whose delicate boughs swept the grass beneath. There were Douglas pines, Scotch firs, lovely larches and sycamores, oak and elm and ash. There were fig trees, medlar trees and magnolia trees. There was an ancient mulberry tree. A part of the grounds was almost a wilderness so overgrown were the rhododendrons, the laurels and the holly. In the old crab apple trees, thick-berried mistletoe grew in strong clumps. Roses still bloomed in the rose garden and in the walled kitchen garden chrysanthemums and Michaelmas daisies. Peach and pear and plum trees were trained against the walls. There was a swimming pool, long unused, above which drooped a giant white lilac tree, the entrance to it almost hidden by a guelder rose. There was a lily pool with a fountain in the middle whose stream trickled on the back of three iron swans. Seven goldfish frolicked there.

We saw all this in the thick yellow sunlight of St. Martin's Summer. It was beautiful. It was dreamlike. In a kind of daze we went over the house seeing only that the rooms were large, that there were enough and to spare of them, that it was old and solid if somewhat uncompromising and austere.

The place was named The Winnings, a corruption of The Wynnnowings, for in the olden days grain had been brought there to winnow.

Through the dark woodland at the back of the grounds which is called the "Wilderness," is a beech-shaded walk, all that remains of what was once a coaching road. At its entrance stands the old stone dial with its motto, "Make the Passing Shadow Work thy Will," and near by a thatched garden house. From an apple tree a heavy spiral of iron hangs. On it the servants of the famous engineer who once lived here, used to sound the call for his return when he was building the Jubilee Drive across the Malvern hills to celebrate the fiftieth year of the reign of Queen Victoria.

There was once a stone quarry in the grounds and its steep sides have been transformed into a rock garden with

a small pool in the center. Here in the Spring time there is a tapestry of Alpine plants. A magnolia tree spreads above a moss-grown stone bench and at the end there is another thatched garden house almost hidden by a climbing rose. There is a cupboard inside this garden house where cups and saucers and things for making tea are kept and a gas ring for boiling the kettle.

We have found several curious old sante heads in the grounds, half-buried in the grass. One of these, that of a genial bearded man, we have set up under the shade of a great yew tree and a strand of ivy now circles about his brow. We do not know where he came from, or who he is.

The engineer had his amusements in his leisure. He had a tunnel built in the grounds which I have never penetrated but occasionally bats and owls flit in and out of it. There is a dog's cemetery too where four small tombstones mark the spot where Tiny and Flash and Rover and Sabre lie.

The house is tall and, as I have said, rather austere. Its windows look beyond the clipped hedges of holly, Northward to the Worcestershire Beacon, Westward to the Black Mountains of Wales and from my study I see the Herefordshire Beacon where the vision of Piers Ploughman was written, rise dome-like against the low drifting clouds.



THE beginning of the avenue of weeping beeches on Mazo de la Roche's English country estate.



A ROCK garden in a half-hidden corner of "The Winnings," a verdant retreat for a harassed writer of best-sellers. Below is the lily pool with its swan fountain, and a glimpse of the rose garden beyond.





A CORNER of the drawing room at "The Winnings." Here are ivory walls, peach linen damask curtains, apple-green chair covers and an old Chinese rug.—At the right is another view of the drawing room, showing the fireplace with rare antiques on either side.

BELOW is the dining room, looking into the hall. Here the walls are straw-colored, the carpet golden tan, the chair coverings old gold and the furniture dignified mahogany. The interiors at "The Winnings" have the same quality of serene charm and graciousness as the gardens.



HOW MODERN IS "MODERN" ARCHITECTURE?

By RONALD H. PEARCE



ARCHITECTURE on the storied islands of the Aegean Sea, ultra-modern in form, design and proportion. Photographs made on the scene by Ronald H. Pearce.



NOT long ago, an Athenian lady of social importance in Greece built herself a house perched on the steep slopes of Mount Lycabettus. Even before completion, its unusual appearance aroused much curiosity. With clean, sharply-cut walls, complete lack of ornamentation, and a flat roof, it had a white geometric purity, brilliant under the intense Greek sky, that was unmistakable to anyone familiar with the new architecture in Europe.

"So you are 'going Modern,'" commented knowing visitors, on seeing the new house.

"Not at all," replied the owners. "We copied it from an old house in Mykonos." And photographs convinced the incredulous.

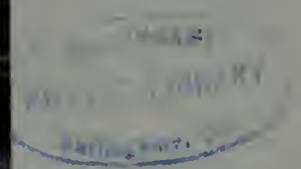
To the Aegean Islanders, isolated on their sea-encircled terraces since before the Crusades, their architecture is a simple matter, an inevitable outcome of local conditions. Few materials are available: there is rock, too much of it, plaster, tile, and little wood. The climate has produced a definite type of plan, long since crystallized into a conventional form. New materials, the catchword of present-day designers, elaborate plumbing, and central heating mean nothing to the builder in Mykonos. Nor would that other catchword, "International Style" mean any more to him. Engaged in producing functional architecture for centuries, the humble artisans on the islands remain happily unaware of the fact that functionalism was discovered about twenty or thirty years ago by a Swiss and some Germans. If, after all these years, the Aegean architecture is pronounced to be in the Corbusier manner, it is not the old builders who are to be accused of plagiarism.

This curious bridging over of a gap of centuries between the indigenous building in the Aegean Islands and the most recent work in Europe, is something that has been noted by more than one visitor. Few, however, have brought back photographs that better illustrate the point than those shown here, which I secured on my recent visit to Greece.

Four islands appear in these photographs: Paros, Skyros, Mykonos, and Santorin. Three are part of that fabulous, lovely group known as the Cyclades; Santorin lies farther to the south. Their history goes back to Neolithic times. At least one of the Aegean islands, Crete, had a flourishing civilization in the fourth millennium before the Christian era, and the forms which seemed so modern in the house in Athens were familiar ones even in that remote period. Greeks, Egyptians, Venetians, and Turks held the islands at one time or another, and all left traces of their occupancy. Paros, one of the largest, has a population of nearly 8,000 which complacently goes about its daily business on a 2,500-foot mountain of solid marble, the same matchless stone that went into the greatest temples and statues of ancient Greece. Today the quarries are practi- (Continued on page 48)



Mykonos



Santorin





Mykonos



"H ERE is my theory of structure: A scientific arrangement of spaces and forms to functions and to site; an emphasis of features proportioned to their graduated importance in function; color and ornament to be decided and arranged and varied by strictly organic laws, having a distinct reason for each decision; the entire and immediate banishment of all makeshift and makebelieve."—Excerpt from letter of Horatio Greenough, American sculptor, to Ralph Waldo Emerson, written circa 1843.

Mykonos





Photos by F. J. Henle, courtesy Black Star

THE Doll Festival in Japan is held annually on the third day of the third month, March. These little figures are ceremonial dolls, a household heritage handed down as heirlooms. An entire set consists of fifteen dolls. The Emperor and Empress, in full court regalia, are attended by their ministers of state, their ladies-in-waiting and musicians. Peach blossoms, symbolizing happiness in marriage, are always among the decorations; and it has been noted in Japan that many marriages take place on the day of the Festival.

Above are a few of the royal retainers in the Emperor's procession: Two ladies of the court, a stalwart bodyguard and a lively attendant with an umbrella.

THE DOLL FESTIVAL



ONE of Manet's most poetical paintings of flowers, done for a very practical reason—to pay a doctor's bill.

OUTSTANDING MODERN



"THE SILVER GOBLET," by Chardin, one of the very earliest of the great decorative painters, whose influence is felt in the best still-life work today. Both pictures on this page were exhibited in the recent show called "Chardin and the Modern Still-Life," at the Marie Harriman Gallery.

STILL-LIFE at the Valentine Gallery. A study called "Pine-apples," by Matisse, of rare decorative quality and color.



PAINTERS IN DECORATION



"GERANIUM," another decorative study, exhibited at the Valentine Gallery. This is one of Matisse's most brilliant *natures mortes*, executed in his most recent manner.



WILLIAM LESCAZE, ARCHITECT

Photos by George Davis Studio

A NEW ENGLAND HOUSE ON MODERN LINES

By COLIN CARROLL

“THERE IS too much of what I refer to as ‘monkey’s tail’ architecture. A building can be likened to a human body since the primary function of each is to house life. In the development of the latter there came a time when the tail became unnecessary, and so the tail vanished. The same people who sneer at modern architecture today are probably descendants of the people who laughed at tail-less men in prehistoric days.”

This vivid, albeit slightly tortuous defense of the plainness of Modern architecture was voiced by William Lescaze, the architect who at forty has given to the small American house some of its most brilliant Modern designs. It is obviously the expression of a man who pleasures himself with drama; but equally that of a man fully entitled to speak for his beliefs. In point of history, William Lescaze served a long and brilliant apprenticeship under Karl Moser at the Zurich Technische Hochschule, an authentic *creche* of Modernism. In this country he first attracted wide note in 1929 when, with George Howe, he designed the Oak Lane Country Day School near Philadelphia. Since that day he has made a reputation for himself as a designer, but even more engagingly as an individualist, and his talent for individualism is nowhere displayed to better advantage than in the exercise of his talent for design.

Mr. Lescaze once made news by suggesting that every

prospective home builder be psychoanalyzed for the benefit of his architect. The house which appears on this page was designed for speculative sale; which is to say that it was designed by Lescaze to his own taste. Whether he took his own dictum seriously enough to preface this design with self-analysis is not known, but had he done so Mr. Lescaze would have noted *inter alia* a taste for Proust, for *Tristan*, and for *Pelleas et Melisande*, for tennis, and for riding. And he might perhaps have exhumed from his past a memory of the time in his native Switzerland when he displaced canvases from their old family frames in order to display works of his own—an exchange which he would now willingly reverse except for the fact that his proud mother will not permit it.

But ranking high alongside of his individualism, the trait which dominates in Lescaze’s work is his worship of the sun. Both of these elements are obviously present in his design for this house in Melrose, Mass. The dominant feature of the structure is the overall horizontal pattern established by the use of clapboarding, and accentuated by the extension of the high wooden garden wall. In contrast to the white paint used on the house, the wall, which extends to the edge of the lot, is painted grey—a device which increases its effectivity as a background for planting. Two sides of the exterior of the second floor are served by bal-

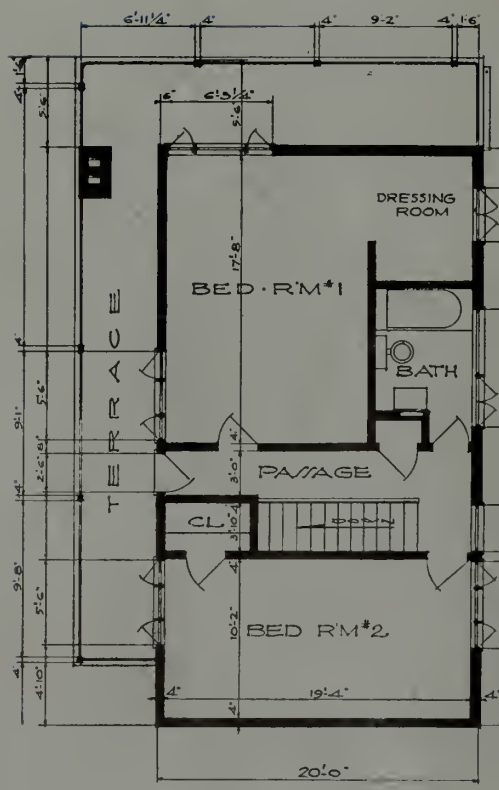
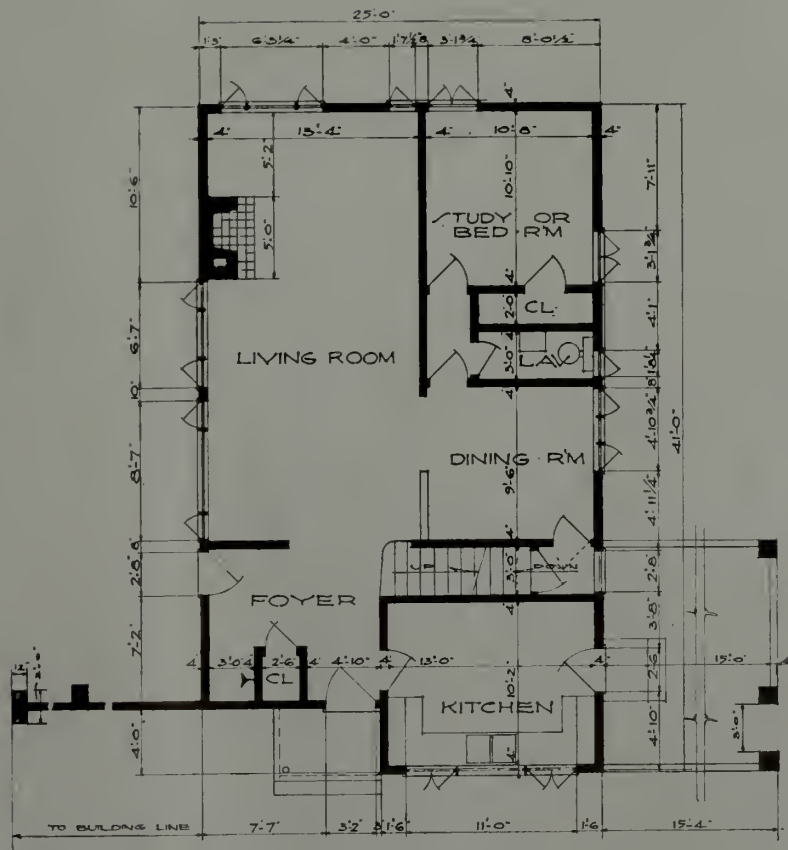


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AT the top of the opposite page is a view of the exterior of the home of Mr. Vincent K. Cates, at Melrose, Massachusetts. Dramatically simple in outline, completely individual in design, this house is an eloquent illustration of the best in Modern architecture. The unusual use of clapboarding, laid in a horizontal pattern, is most effective.

ABOVE is the enormous living room of the Cates house, where the color scheme is dominantly blue, white and yellow, in solid masses. The great casement window imparts an effect of true infinity to this unfretful interior.

AT the right are the first and second story floor plans of the Cates house. Note how very cleverly the service quarters are grouped at the front of the house, so that the living quarters may be removed from the street and its necessary noises.





THE "front" bedroom, which is on the second floor, is notable for its rhythmic simplicity of decor. Here the colors, as throughout the rest of the house, are mainly blues, whites and yellows, very bright and clear. Note the modern contrasting wall at the left.

conies large enough to be used as sleeping porches. The general exterior perspective thus exhibits both the strength and the weakness of the Modern-without-compromise. In the simplicity and the surety of proportions lie virtue; in its blankness, in the ungainly position of the chimney lie an unwillingness to compromise which is most courageous.

As ever, it is in the interior plan that Lescaze is at his highly intelligent best. Here it is that his Hochschule training blends most happily with his originality, producing an arrangement for living which is function in the happiest sense of that difficult word. Observe first how all the service elements are grouped at the front of the house, nearest to the street and its noises. Thus the only window visible at the front gives onto the kitchen.

At the rear, facing the garden and its quietude is the immense living room, which stretches nearly the length of the house. The huge casement window is a typical Lescaze adjunct, as is the overhead lighting encased in an elongated inverted reflector. Decidedly new to the small house and just as decidedly to be praised is the introduction of acoustic tile into the ceiling of the living room. Notice in passing how the architect was able to get a manor-sized vista into a small house by his clever placement of the entrance hall and stairway. Colors inside run to blues, whites, and yellows in solid paintings.

A pleasant footnote to the history of this Massachusetts home concerns its eventual purchase. It was built on speculation for a dealer named Vincent Cates. While it was going up, Mr. Cates divided his time about evenly between inspecting the house and looking for a purchaser. But when the house was finished the man who moved in—was Mr. Cates.

A BEDROOM studio in the Cates house. The built-in furniture has an air of forthright sturdiness, and the gaily striped curtains at the corner window add the necessary touch of vividness to an otherwise somewhat austere interior.





A Gracious Type of Suburban Home In Brick and Concrete

A HOUSE that is neither Traditional nor Ultra-modern has been planned for a New Jersey homestead. In detail, it has been carefully worked out, from the wrought iron pillars which support the pagoda roof over the entrance to the brick-veneered walls and sea-green slate roof. The scheme is fresh interesting and alive, without for a moment suggesting the whimsicalities of some of our modern fantastic domestic architecture. The detail finish of the house is extremely interesting and well thought out. For instance, the flashings and leaders are copper, the gutters moulded fir, the cellar and garage floors monolithic concrete slabs, while the recreation floor is asphalt tile. The insulation throughout is rock wool; the plumbing is Standard Sanitary and the water piping is of red brass. The heating is Lennox air-conditioning with oil burner. The general effect of the house is rather simple in form, but picturesque in detail. The floor plans are well worth studying. Kenneth W. Dalzell, A. I. A.



L. HAMPTON, ARCHITECT

Photos by Gottscho

MODERN OVER MIAMI

A House Showing a Splendid Austerity Combined with a Rich Intensity of Tropical Glamour

By ALAN JACKSON

It is not the easiest thing in the world for an architect to design a house for Florida. The scenery of the state is so positive that it is a question of moment whether the house should blend (a la Frank Lloyd Wright), contrast with which it can sometimes successfully do) or simply be neutral, a sort of background for the turbulence of growth which is Florida's vegetation.

You have seen this extraordinary state, or know about it. The sun is bright, the water is hot and blue. The susurrus of rich foliage is everywhere, and the insistent hibiscus grabs the eye. The air is brine and perfume. Except that it is not exclusively made of stone, water, and metal, it is the kind of land poor Baudelaire would have loved—land where all impressions confuse the senses; the ears, the eyes, the nose, all stimulated simultaneously until, in truth, you forget whether it was a perfume you wished to remember or the feel of a warm wave slapping you. Florida is so lush, so extravagant, that almost any architectural style might be right for it. Most have been tried. That is how we can ascertain that many of these styles are wrong.

ABOVE is the façade of the house of Mr. John Charles Horning on Hibiscus Island, Miami Beach, Florida. The architectural style is excitingly Modern, but is modified and made more appropriate to a semi-tropical landscape by the romantic Spanish tile roof.—At the top of the opposite page is a view of one of the patios, outlined with an almost Grecian purity and softened by brilliant planting.—Below is the living room, with a glimpse of the dining room beyond. Here the use of mirrors adds to the size of the room, and all the furnishings are definitely Twentieth Century.



This philosophy of Frank Lloyd Wright's about the house fitting into and complementing the landscape is generally accepted as gospel today. But if a Floridian house should really match its landscape it would have to be an architectural riot. It could be bright red and blue and carved as intricately as the ruins of Angkor Wat. It could be many other things. It could, for instance, be severely simple, depending for its decoration largely upon an arrangement of mass and planes. In this case, it would reflect the cleanliness and the brilliancy of the country; and the flowers and trees, although apart, would frame it and still form a part of its decoration. Such a house is the home designed for Mr. John Charles Horning of Hibiscus Island, Miami Beach, by Martin L. Hampton.

You may say of this house that it is Modern. But it has stylistic overtones noticeable principally in the red Spanish tile roof (you find this same severe simplicity and bright contrast of white against red or blue or both in the peasant cottages in the Basque country which has a climate and a "feel" not altogether different from Florida's). The thing to notice principally is that this house is in complete accord with its surroundings. Against the complexities of tropical vegetation, it is simple. Thus its lean white walls form a background for this vegetation; nature decorates it, light and shadow change it hourly. It is as if the house were a screen on which Florida can flash the sudden impressions and the play of light which make the state's beauty.

Notice the "jewel in the setting" motif: the house is perfectly orientated; you would want not one of its patios moved, the view from each window is a perfectly framed



picture. The architect's feeling for vistas is particularly expressed in the location of the swimming pool which affords a view, over a rim of trees and beach, of the limitless sea beyond.

The design of the house has a sturdy, simple symmetry. What decoration there is, is unobtrusive. The architect has had to resort to no stunts to make his house liveable and attractive. The very brightness of the countryside makes the use of large glass areas unnecessary, but the house, inside, is flooded with light. Notice in the photograph of the living room the thin strip of mirror to the

left which not only brightens the room but gives it a feeling of space. Notice again, in this same photograph, the vista into the dining room which gives the feeling that the room is much larger than it actually is. Worthy of attention, too, are the furnishings, the Modern striped carpet and the contrasting chairs—all these in good taste and fashioned for complete comfort.

In design the architect has depended mostly upon straight lines for his effects. But here and there he has used curves, either decoratively as in the main staircase, or structurally, as in the porch of the main entrance. The interplay between these two treatments makes for one of the most pleasing of the many pleasing features of the residence.

The swimming pool and bath house are extremes of simplicity, as they should be. The precision of design characteristic of the main house is here evidenced by so small a detail as the symmetrical arrangement of the flood lights, which themselves seem to form part of the decorative motif. What distinguishes the pool mostly is its particularly felicitous placing, with the sweep of sea and countryside behind it.

There is no question about this entire architectural project but that it is Modern. The main house is Modern in the way it takes advantage of the site and in the manner in which the interior "works." It is doubtful whether even the most ardent of the devotees of the "International Style" would find objection to it. But bare and unrelieved it is not. On Hibiscus Island, Miami Beach, there is a house that should prove a thing of joy and pride to its owner and to its architect. You need not ask for more than this.

BELOW is the sunny swimming pool adjoining the Horning house, with a view of its accompanying little bath house in the photograph above. The extreme simplicity of design of both the house and the pool is enviably relaxing and fluent.





THE main stairway has a dramatic sweep, a bold starkness of outline, an integrity of design that embody the fearless and imaginative spirit of the house, and the Florida landscape.



GERTRUD RUENGER, Polish dramatic soprano, as Bruennhilde. Mme. Ruenger is a newcomer to the Metropolitan this season.

METROPOLITAN OPERA HOUSE OPENED DECEMBER 21st.

Edward Johnson, (General Manager
of the Metropolitan Opera Association)
Talks Over the New Season
with Marion Bauer

OVER half a century ago (October 22, 1883), the Metropolitan Opera House opened its doors to the New York public. There have been many brilliant "first nights" since then, but few were more successful than that of Dec. 21, which ushered in the 1936-37 season of fourteen weeks with Wagner's *Die Walkure*. Kirsten Flagstad, Elisabeth Rethberg, Kerstin Thorborg, Lauritz Melchior, Friedrich Schorr, Emanuel List, and Artur Bodanzky, conductor, were honored at this first performance.

It has been the custom for many years to present Wagner as the second performance each season, but as a first night offering the choice of a Wagner music drama is a decided



ABOVE is Rosa Ponselle, one of the most important prima donnas in American opera. Below, Lily Pons, the famous coloratura, is pictured in the title role of Délibes' "Lakmé." Photo by Bachrach, courtesy Constance Hope Association.



BIDU SAYAO, coloratura from Brazil, one of the bright new young singers to be featured this season. Photo Wide World Studio.



THE gracious and accomplished Lotte Lehmann in "Rosenkavalier." Photo courtesy Constance Hope Associates.

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departure from convention. In 1901, Maurice Grau presented *Tristan und Isolde* as the opening event.

In addition to the usual excitement and brilliancy of the annual first opera night, Mme. Flagstad's presence lent dignity and enthusiasm to the occasion. Although entering on her third season, her phenomenal voice and simple unaffected personality are still a constant source of conversation. She will go down in history as one of the great Wagnerian sopranos. She is an ideal Bruennhilde and an extraordinary Isolde. With Mme. Flagstad and Lauritz Melchior in leading roles, it looks as though Wagner would again be a "best seller." The tenor, Melchior, heroic in voice and size, puts into practice the real Wagnerian traditions. With Mme. Rethberg as a rich-voiced Sieglinde, and Melchior in the role of Siegmund, the curtain rose propitiously.

As a novelty, a matter of interest, and an added attraction, the role of Fricka was sung by the new Swedish contralto, Kerstin Thorborg, of the Vienna Staatsoper. Mme. Thorborg began her career at the Royal Opera in Stockholm, and has sung in Prague, Berlin, Vienna, Salzburg, Buenos Aires, and at Covent Garden in London. Wotan was impersonated by Friedrich Schorr, and Emanuel List was Hunding.

Two of the newcomers, besides Mme. Thorborg, will appear in Wagnerian repertory. Gertrud Ruenger, Polish dramatic soprano, has sung in German, English, French, and Austrian opera houses, and Karl Laufkoetter, German vuf-fo tenor, who has sung in European opera houses and in Buenos Aires will be heard as Mime, David, and in other roles.

The Christmas matinee of Humperdinck's *Hansel and Gretel* which annually fills the Metropolitan with potential audiences of the next decades, was one of the attractions of the first week. It marked the debut of the young Viennese soprano, Irene Jessner, who sang the role of Hansel to Queena Mario's well loved Gretel. Dorothee Manski was

the Witch, and Doris Doe and Eduard Habich were the parents, with Karl Riedel conducting. Following the fairy-tale opera, the American Ballet Ensemble, under the direction of George Balanchine, presented the first entire ballet of the season, *The Bat*, with music from Johann Strauss' opera, conducted by Wilfred Pelletier.

The first benefit, of which many are scheduled, was a matinee of Bizet's *Carmen*, on Wednesday, December 30, with Gertrud Wettergren, the (Continued on page 42)

KIRSTEN FLAGSTAD will again appear in her great role of Isolde, in which she is pictured below. Photo by Carlo Edwards.





AN ingenious double-desk arrangement in the executive office. It can be seen by the position of the armchairs that the desk top is divided into private territories. There are single and double drawers on both sides and, when the bigwigs call a meeting, two side chairs are added to the ensemble and it immediately becomes a roomy and handsome conference table. The wood is zebra veneer, and the draperies and chairs are upholstered in mahogany-color damask with green and tan stripes.

DISTINGUISHED ROOMS OF THE MONTH

ON this page, we have two views of a remarkably compact office designed by the gifted Hugo Gnam, Jr., for Jacob & Schey, in the Empire State Building. Here the executive and sales offices are cleverly combined. The group at the right is in a corner of the same room as the desk shown above, and is used for selling and display. The top of the zebra veneer table opens and closes most conveniently, making first a sales table covered with mohair and then a liquor-proof surface for persuasive highballs. The couch is gaily upholstered in tan and mahogany. The south and west walls in this room are painted turquoise and the north and east walls light coffee brown—a color scheme both spirited and restful.





HERE are three of a series of offices designed for the firm of Brown & Tarcher, a prominent advertising agency, by Ross, Frankel, Inc. At the left is the inner sanctum of Mr. Clifford, where the walls are paneled in butternut and straight grain American walnut, the ceiling is a pale dusty coral and white, the carpet a deep tobacco brown and the curtains of modern homespun in natural and walnut brown. At the right is Mr. Brown's office, with walls paneled in Prima Vera, darkly accented with East Indian rosewood. Here the carpet is mahogany-color, the ceiling off-white, the draperies ivory-toned raw silk. Mr. Tarcher's office, shown at the bottom of the page, has walls paneled in Koa, a highly grained wood of rose and amber tones, a carpet of cobalt blue, curtains of blue monk's cloth, and streamlined furniture of natural finished mahogany and amber-colored lacquer, upholstered in leather. The lighting in all these offices is most ingenious. Photos by Robert Yarnall Ritchie.

MODERN OFFICES

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WINGED WHEELS



ONE of the most exciting events in many a day was the recent début of the wondrously streamlined train with the fittingly winged name "Mercury," designed from engine to observation car by Henry Dreyfuss, that illustrious modernist of prodigal talents and amazing inventiveness. Speeding between Cleveland and Detroit, the Mercury is a single streak of silvery grey against the mid-western landscape, being conceived as one unit with the separate cars designed as a part of the whole. On this page, we show two interesting interior views of this modern house on wheels. Above is a glimpse of the end of the lounge car, where the walls are bleached brown walnut Flexwood, the ceiling dull gold Tekko, and the chairs and couches luxuriously upholstered in smooth blue, green and red leather with accents of pebble-grained tan leather. The windows have tan Venetian blinds with green straps and curtains of coarse green fabric patterned with uneven stripes of thick tan and white wool, and the trim and mouldings are of brushed aluminum. The rotund bar at the end of the car is of dark brown butt walnut, backed by a large mirror. The whole color scheme is notably rich, soft and relaxing. Photos by Drix Duryea.



"Shadow Play."



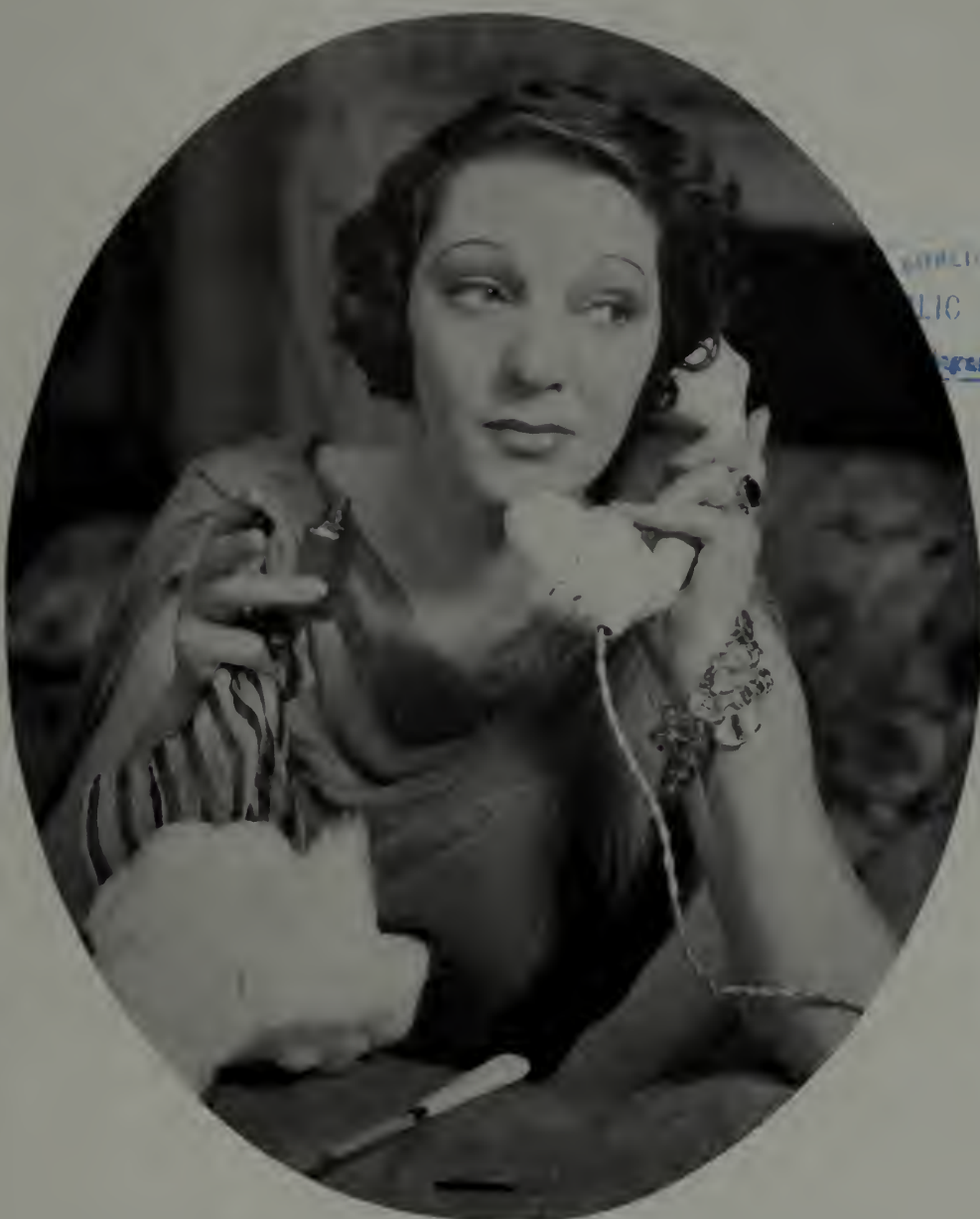
"Ways and Means."



"The Astonished Heart."



"We Were Dancing."



"Red Peppers."

Gertrude Lawrence, who is the co-star in "Tonight at 8:30," is pictured here in "Hands Across the Sea."

Photos by Vandamm Studio



"Hands Across the Sea."



"Fumed Oak."



"Still Life."



"Family Album."

"TONIGHT AT 8:30," A THEATRICAL TOUR DE FORCE

Under this head, Noel Coward and Gertrude Lawrence appear in nine one-act plays, all written by Mr. Coward. Three of these plays are given at each performance, and the public response brands this achievement as one of the most remarkable of the dramatic season.



AT the top is a view of the living room, showing the extra-long couch upholstered in Saxe blue velour. The unusual lighting arrangement above it is semi-direct and constructed of copper and opal glass.—Below this are two views of the bedroom, where the walls are white with ultra-marine borders and the furniture is lacquered white. The carpet is deep blue and the draperies are of cellophane, likewise blue. One wall is decorated with a large painting, wherein are repeated the blue, white and silver of the room.

A MODERN APARTMENT ITS OWN VINDICATION

By HUGO GNAM, JR.

... and if you were the staunchest possible believer in antiques, you would at once fall in love with this apartment. Yes, you too would exclaim: "How beautiful, how comfortable, and how practical!"

And so you would no longer preach only of the lovely things created in the past, but you would realize that it might also be in your power to create something really individual and distinguished. For that is the real essence of present day interior design—originality. The difference between the decorator of the old school and the decorator of the new is that the first takes what exists and assembles it to make a happy effect, whereas the worker in the new school starts quite differently. He must think it out into new conditions. And suddenly—voilà!—you have a home that is all made to order! There is no copying done in this game. Each piece of furniture, the placement of furniture and the color schemes that correlate the lines, forms and moods of things are composed into a symphony of harmony.

The designer terms such work organic. Each piece must have the innate qualities of function, utility and beauty. Having just one or the other of the qualities does not make a thing complete, and it cannot therefore be called perfect or organic.

One requests an architect to provide enclosures of space with satisfactory subordination of interior spaces to suit the functional performance of the edifice. The esthetic appeal of the building is expected as a matter of course. Why not ask this of the interior decorator? Of course not every one is handy with the pencil or practical to the limit, but if the decorator is big enough, in other words, open-minded, he or she will spill all their ideas to the designer so that they can together work wonders.

The apartment illustrated here is the combination of ideas of two such people. The bookcases in the living room are in one instance built as an extension of the silver cabinet and reach from wall to wall; in the other, the bookcases extend from the couch to the wall. They are the most inexpensive yet the most direct method of bringing architectural character to a small city apartment. Bookcases of this type are easily cut down or lengthened as the case requires after moving. A desk in this room was designed with the idea of making this piece useful as a game and breakfast table. Two walls in this room are painted oyster-white, one wall red-copper, and the wall in back of the couch is frankly divided into a red-copper and a white part; a trick which entirely breaks the feeling of living within "four walls." This treatment gives a great sense of spaciousness and at the same time is of the highest decorative value. The couch and the two open armchairs are covered with Saxe blue velvet. The two upholstered



IN the living room a section of the walls is painted white, the other section copper. Along two sides run long bookcases which connect with cabinets and couch. The flat-topped desk in front of the copper satin-draped window serves as a breakfast and game table. The woods used in this room are a combination of straight grain and crotch mahogany, and the chairs are upholstered in lemon yellow corduroy.

BRIDGEMAN
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Marlborough, Cal.

armchairs are done in lemon yellow corduroy, and the woods are crotch mahogany and straight-grain mahogany. Copper fixtures and a glass table give the desired sparkle to the room.

The bedroom is planned with architectural logic. The twin beds occupy one wall. The man's commode, the lady's dressing table, and the lady's commode are built into one unit occupying the opposite wall. This procedure leaves all the remaining floor space open for circulation which as we all know is a highly necessary factor in the modern apartment. Although the two commodes and the dressing table are seemingly in one piece, they are really constructed as three separate units and could be used singly or in any combination of two pieces when the layout in the new apartment does not permit the original assemblage. Pure white walls are outlined with ultra-marine blue forming contrasting backgrounds for the white lacquered furniture. A very real quality of glamour and loveliness is achieved through a mural. It is a multi-colored finely drawn oil depicting a "Tropical Fantasy" applied on silver revolite reaching from floor to ceiling. The slipper chair is covered in ultra-marine blue damask which has the same tone as the carpet.

I am so immeasurably in favor of modern that I could not imagine placing even a single piece of traditional furniture in any one of these rooms. It might give you a sense of variation to do so, but I feel that the practical aspect of the rooms, and their rhythmical arrangement, would be thereby somewhat destroyed.

I would like you, as a favor, to contrast any desk of Traditional style with the one shown here. Would it look as sleek from every side? Would it invite you as cordially to breakfast there, or to use it for a favorite game? Could any Traditional furniture be taken apart, rearranged, cut down, fitted to suit your walls? Could bookcases be placed at the left of the couch or at the right? Could a couch be made one-half the size and still be effective? And, withal, could a room be made as quiet and simple and useful in any other mode?

At least, it could not for my taste. I feel that it's wiser and more profitable for the spirit, as well as the purse, to create good new things, instead of worrying over the Victorian era or mourning over having less than the genius of Chippendale. Why not design for your children and your grandchildren the things that express life as it is lived today, and possibly as it may be lived with increasing beauty?



Sketches by Harold A. Caparn

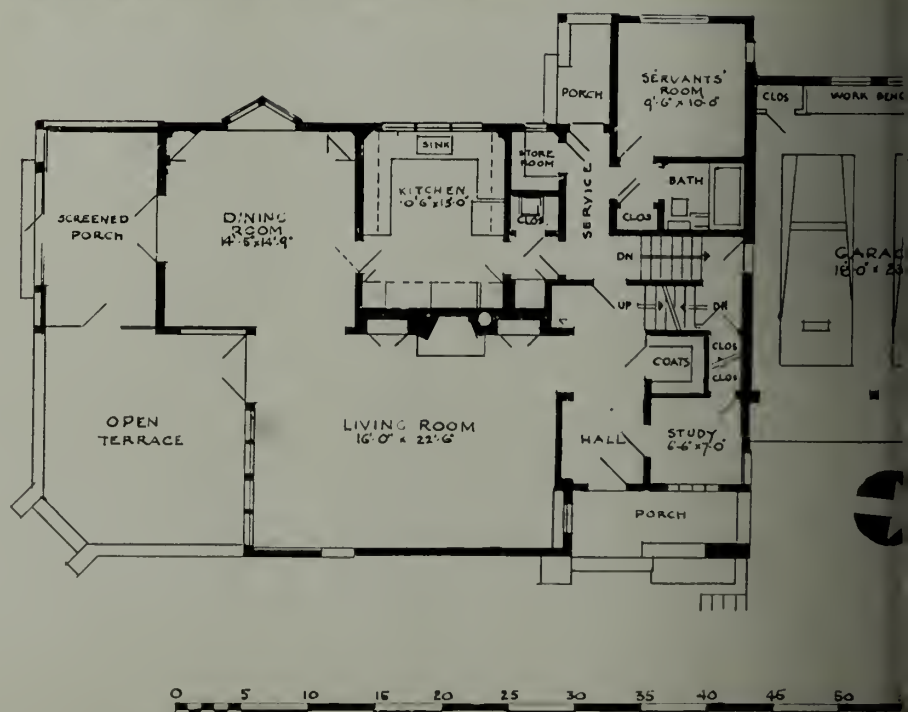
GARDEN DECORATION FOR A MODERN HOUSE

By HAROLD A. CAPARN, L.A.

EVER since ancient peoples in Europe, Asia and Africa discovered that they could make a smooth white wall by covering rubble masonry with mortar, the monolithic-looking house has appeared for the same reasons as other types of habitations, whether huts, igloos, tepees, whether of wattles, wood, stone or brick—they were made of the materials most easily available. Centuries ago, they appeared on this Continent, also in the missions buildings of California and Mexico. And now houses of similar, but modernized type, are again the vogue. The walls may be of wire mesh stretched on wood supports, or of precast slabs; but the visual effect is the same, that of an unbroken white or light-colored surface.

Whatever the merits or demerits of the modern versions of the ancient building motif of a wall without joints, they have one undeniable advantage. They are an admirable canvas on which to paint a living picture, a background to show up to best advantage the forms, colors, textures, lights and shadows of foliage, flowers and branches. Do you wish to display and emphasize the massive profile of your favorite box bush, the graceful spire of your arborvitae or juniper, the wayward branching of your deodar, the thousand birthday candles of your mugho pine (one candle for every day of its life), the eccentric silhouette of your spreading juniper, or the fountain-like overhang of your tamarisk or cotoneaster? Or do you wish to see the shadows cast in winter by the branching structure of your pin oak or dogwood or doublefile viburnum? Or the rectangular shadow of a trellis, contrasted with the foliage and flowers of a climbing rose, wistaria or clematis? Set them where they may be seen with a plain white wall as a background, and everyone of them will acquire a new individuality and

THE photograph on this page is a view of the house of Frederick G. Frost, Jr., architect, in New Rochelle, New York, designed by himself. The architectural style is Modern, but the sloping roof is a popular modification. Just below this is the first floor plan; and at the top of the page is the author's idea of this house in winter, when the stark white walls make a dramatic background for the tracery of bare branches and shapely evergreens.



an added significance. It is probable that few, even of those most familiar with trees and shrubs, have any clear idea of their forms. It is much the same as with our friends, human or animal. We know them beyond peradventure when we see them, but most of us are quite unable to describe or to draw pictures of them recognisable by others. But anyone who would take the trouble to set his favorite trees and bushes where their salient forms can be best seen and studied will, almost surely, gain an unexpected joy in their possession and in a new realization of their character and individualities. If the white wall is too white to suit your taste, it may be tinted.



lattice (trellis), and some typical forms of evergreen and deciduous trees and shrubs seen against the spacious white surfaces of the house. It may be noted that the uncovered wall spaces gain in value and expressiveness from the contrast with the covered zones, and that the shadows cast on the white walls have their own additional interest, varying from sunrise to sunset. On the trellis is a climbing rose and a wistaria. The rose should be a strong-growing one, such as *Silver Moon* or *Dr. van Fleet*; and the wistaria should be a variety of moderate growth, if obtainable. Both will require some training, which might be said to consist, to a great extent, in cutting out

branches that grow where you don't want them. Other vines that might be used in this way are akebia, clematis and climbing hydrangea.

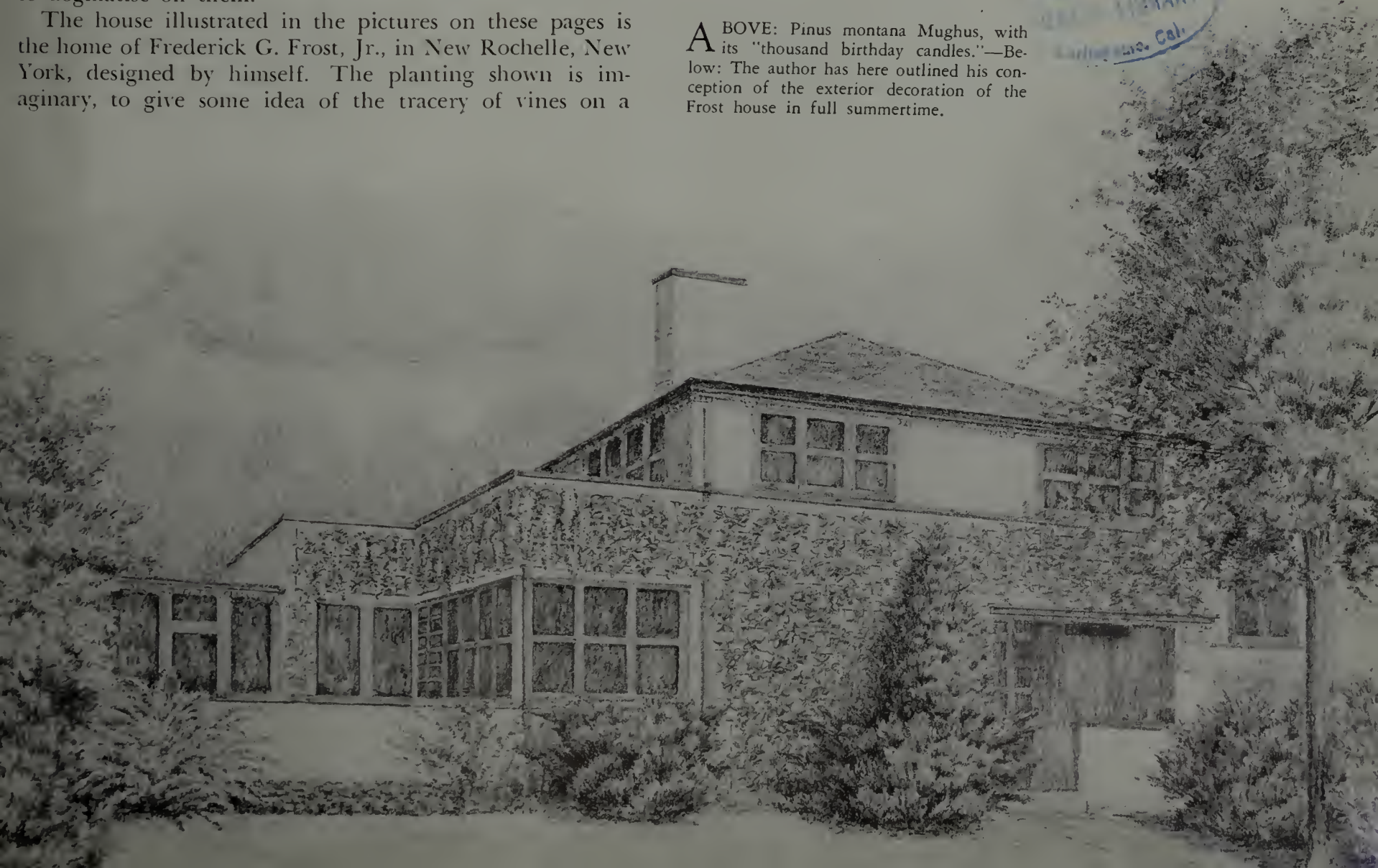
The tall conifer (evergreen) is one of the many kinds of arborvitae which you had better pick out in the nursery. The spreading evergreens are junipers and yew. The tall tree standing on guard is an elm. When it gets bigger, its drooping branches will contrast dramatically with the horizontal lines of the house. The draftsman was tempted to put in one of those contorted old trees that look so picturesque and attractive in a photograph or drawing; but such a tree is not practical excepting for historical purposes. It is always an accident of a kind that cannot be reproduced. So it's best to show a young tree that one could buy in the nursery and plant where one could watch it grow. It could probably be set farther from the house than in the picture.

At the other end of the house is a tree with branches more or less horizontal, a dogwood or pin oak; and these branches in winter would reinforce the horizontal lines of the building. In front of this tree are tall shrubs in flower, which might be deutzias, excepting that deutzias flower in June, and the wistaria on the walls in May. The spireas (*vanhouttei* is the most popular), (Continued on page 44)

This writer has looked over the pictures of about one hundred and seventy houses built or designed within the last two or three years. Most of them are of the monolithic, or unbroken white surface type. But most of them have visible sloping roofs, and only a small proportion have flat roofs. So it seems clear that, although the cost of a visible roof is a considerable proportion of the whole, the large majority are still willing to pay for covers for their houses that they can see and understand. After all, the sloping roof came into existence and persisted in northern climates for several practical reasons. It was relatively easy to construct and make waterproof. It provided an indispensable air space and protection of the rooms below from the heat of summer and the cold of winter. It enclosed a valuable storage space. And finally, but not least, it somehow gave the structure the effect of being a home, perhaps because it looked as though it had been made by human hands. Those who prefer the roofless house because it provides an additional outdoor floor, or for any other reason, should remember that the rooms covered by such a floor are difficult to keep either warm or cool, excepting by the construction of an air space which is otherwise useless. However, all these points are debatable, and the resources of modern construction are so great that one cannot afford to dogmatise on them.

The house illustrated in the pictures on these pages is the home of Frederick G. Frost, Jr., in New Rochelle, New York, designed by himself. The planting shown is imaginary, to give some idea of the tracery of vines on a

ABOVE: *Pinus montana* Mughus, with its "thousand birthday candles."—Below: The author has here outlined his conception of the exterior decoration of the Frost house in full summertime.





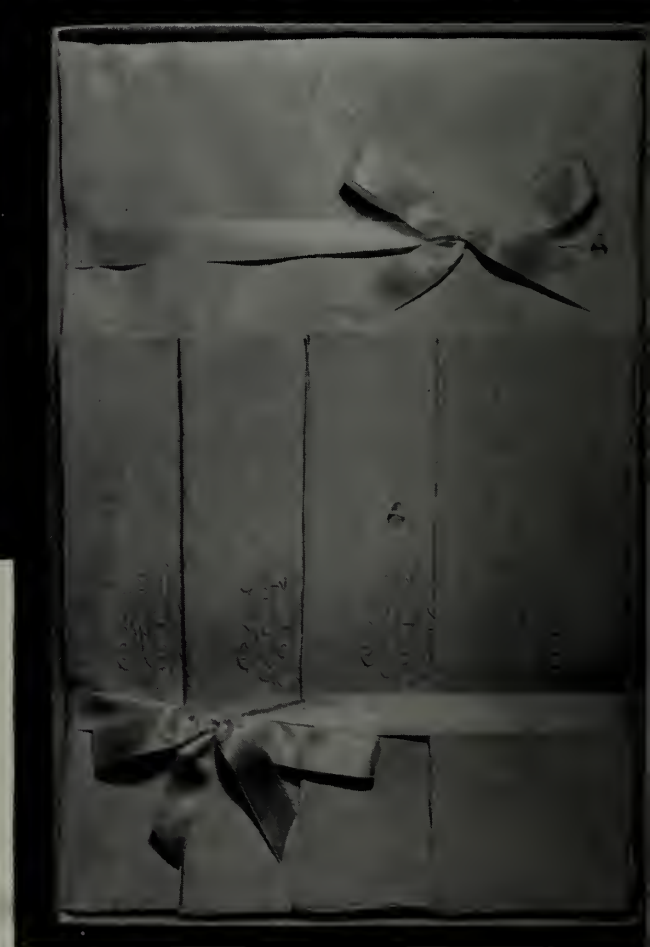
ABOVE, LEFT: A group of attractive handtowels from Mosse. They come in practically every conceivable color, and the monograms are varied enough to suit the most divergent tastes.—Above, right: This formal dinner set is of ivory damask of such fine quality that it makes you yearn for the days when rayon was unknown to the manufacturers of linen. Also from Mosse.—At the left are two interesting breakfast tray sets from Léron. The one so neatly boxed is gaily decorated with Swiss embroidery, and comes in either French linen or Swiss organdie, and in all sorts of pleasant colors.—At the right are three of Mosse's extensive collection of new bathtowels. Photos Dana B. Merrill.



ENTER: These opulent sheets would be an unforgettable gift for the midwinter—or a bride of any season, for that matter. They are of white or peach percale. Max Littwitz, Inc. Photo Mattie Edwards Hewitt.



LEFT: "Regina," a new and colorful bathtowel from Léron. Its deep Terry pile affords unusual absorbency and pleasant friction. The boldly flourishing monogram is most distinguished. Photo by Dana B. Merrill.—Max Littwitz advocates this very elegant set of table damask with an exclusive Louis XVI pattern. Photo by Mattie Edwards Hewitt.



SOCIALLY IMPORTANT LINENS

By ANNE CAPARN

HAVE you an Aunt Lucretia who sighs gustily over a fifty-year old bridal chest filled with the frayed linen of another age, complaining that nothing could be so fine ever again, or a Cousin Gladys who makes a yearly trip to Europe and brings back bales of table runners from Florence, cobwebby lace from Bruges and sheets from Belfast, because she is sure nothing made in America in the way of linen can compare with it? If so, be not disheartened. All you have to do is to inveigle your Aunt Lucretia into her electric coupé and your Cousin Gladys into a bus, escort them down Fifth Avenue and its immediate by-streets, and let them see for themselves what this crude and barbaric civilization of ours can do to be worthy of joining this haughty Linen League of Nations. And if, after this exciting experience, they are still sniffing the breeze, then they deserve to find cigarette-holes in their table runners and chilly rents in their antique bed linen.

Because here in New York untold and untellable treasures for your linen chest are to be found, not only in smart modern designs but in the daintiest and most exquisite as well. In the same shop you will find husky, colorful bathtowels with streamlined monograms cheek by jowl with frothy doilies and sheets embroidered with filigree delicacy. You will find gaily bechequered luncheon sets conceived only yesterday and damask dinner cloths whose distinction is as old as the Hapsburgs. And they will be displayed as most becomes their several personalities—with chic casualness or sumptuous regality.

For instance, Mosse, Inc., that Mecca of the fashion-conscious hostess, are showing a dinner set of ivory damask with the nostalgic sheen of the finest Irish linen. While, also for your formal dinner table, the luxurious Max Littwitz, Inc., recommends a damask embellished with an exclusive Louis XVI pattern in *écru*. Léron has some charming breakfast tray sets, one for that wonderful

creature, the lady who believes in a certain fastidious formality even at breakfast, and one for the gay soul who would open her eyes to color and frivolity. The former is of hemstitched and hand-drawn French linen edged with evanescent point de Paris; the latter, of French linen or Swiss organdie, as you prefer, is vividly flower-embroidered and can be had in *écru*, gold, green, peach and blue. And at the Maison de Linge, you will find a luncheon set of the sheerest linen, paradoxically, yet appropriately, edged with lace in an interesting modern pattern, and an amusing and novel tray set of seafaring persuasion in dark blue linen, ornamented with a white appliquéd border and organdie portholes.

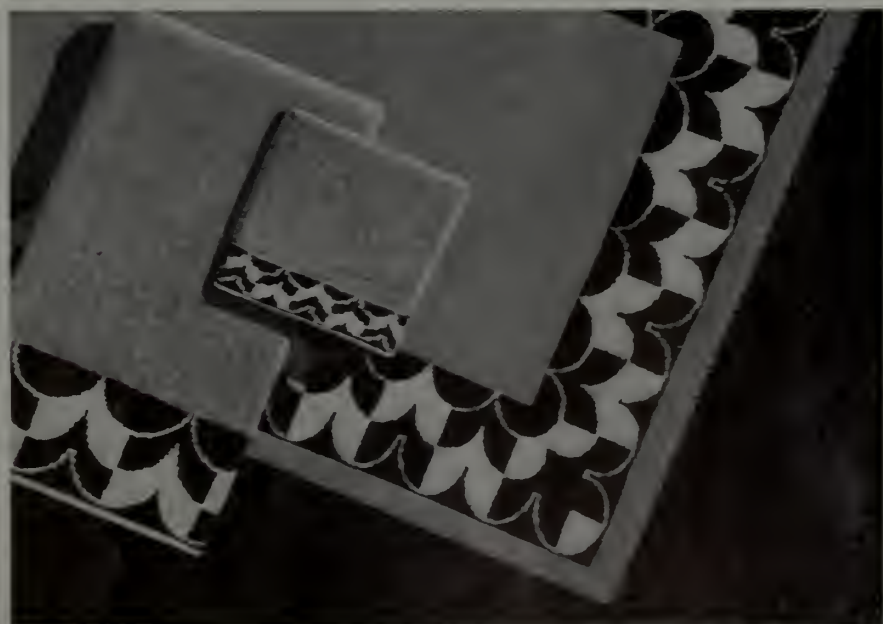
Breathes there a hostess with soul so dead that she doesn't try to keep her bathroom looking smart and lavishly betoweled? Mosse has some stunning Turkish bath-towels, with a very modern ribbed effect in the weave, that would be especially grand for the man who abhors those sissy sleazy hotel-like towels and longs for a real rub-down. They come in both pastel and dark colors, dashing monogrammed. Léron, too, have some beauties, deep-piled and soft, with a diamond-shaped pattern in the ribbing and handsome curlycue monograms. These, perhaps, would be most suitable for a lady's bathroom. And to go back to the indefatigable Mosse—do look at their new hand-towels, so variously and ornamentally initialed, that come in all colors, even to Chianti red and platinum gray.

As for your bedroom, we have the honor to suggest Max Littwitz's very beautiful sheets and pillowcases of white or peach percale, hand-embroidered with miraculous delicacy; the ever-distinguished McCutcheon's luxuriant comforter of celanese taffeta, with a white center, a pastel border, and a striking modern twelve-inch monogram, not to mention their sturdy, yet sumptuous Irish linen sheets, nicely hemstitched, that are priced to fit into the working gal's budget. And, once more—Mosse's delectable coverlet of pure silk satin quilted in a rich and ultra-feminine baroque design.

So—how do your Aunt Lucretia and your Cousin Gladys feel now?



THE Maison de Linge is displaying some remarkably smart luncheon sets this season, among them this one of sheer linen with modern lace border which would look equally well on a Duncan Phyfe mahogany or a Twentieth Century bakelite table. At the right is a dashing masculine chenille bath set in beige, brown and white, from James McCutcheon Co.



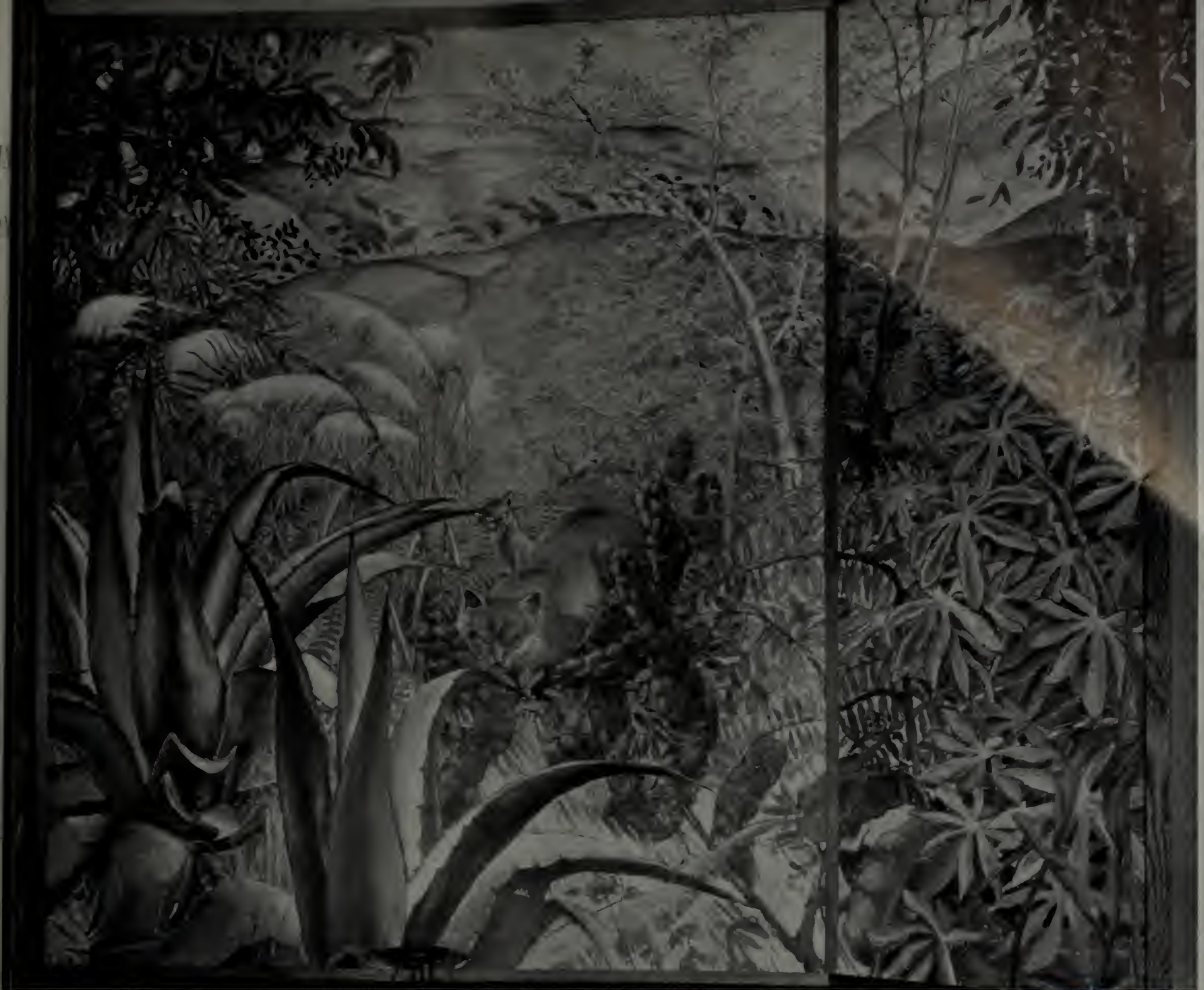


TWO NEW SCENES. IN MODERN DECORATION

AT the left is a delightful room in a New York penthouse, decorated by Ann Weissblatt. The desk is of walnut and so is the shapely little chair, which is upholstered in beige leather. The unusual white oak bar is surmounted by a porthole mirror, ingeniously fitted up with glass shelves. The walls in this gay, clean-cut room are covered with imitation knotted pine wall paper and the floor with henna-colored linoleum with a smart green stripe. The furniture was designed by E. J. Pullman of the New Mode Furniture Company. Photo by D. Charles Nelson.

VERY recently Madame Helena Rubinstein opened her new shop on Fifth Avenue, and ever since it has been the talk of the town. Below is one of the rooms therein, namely the Library of Beauty on the seventh floor, where can be found the first book on the enthralling subject of beauty ever published, and which is dated 1491. Here the furniture and woodwork are of natural redwood, the armchair is upholstered in yellow and the other, more naively, in red and white checks. The Léger rug is chartreuse in tone, with a very modern design in black and red. The bas-relief in the centre of the wall is by Ely Nadelman, the picture on the left by Modigliani and the one on the right is Pavel Tchelitchew's portrait of Madame Rubinstein. Photo by Samuel H. Gottscho.





Photos by Juley
 BURLINGAME
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TROPICAL MURALS IN A JUNGLE FANTASY



THIS set of lush and thrilling wall paintings is the work of Camille Egas of Ecuador, who is a teacher at the New School for Social Research. This is his first work in a private home. The home is at Sands Point, and the owners are Dr. and Mrs. Forbes Hawkes, who are enchanted with the work that Egas has done for them. Mrs. Hawkes describes them as follows:

"Mr. Egas chose a color scheme of soft green, pinkish brown and gray, designed to harmonize with the chestnut paneling of the living rooms. In this he succeeded so well that the murals stay on the wall like a tapestry, although the drawing has great depth and seems to enlarge the room."

"The subject is tropical growth, banana plantation, jungle and a glimpse of the Andes in the long panel over the doorway. The transition at the angles where the walls come together is so cleverly managed that one is hardly conscious of it. The red fox peering from behind the dark green cactus is the highest note in color contrast, and all the rest is a variation of this combination with a gray sky."



PRESENTS I HOPED FOR

TOP ROW, left to right: "Mackerel!", a picturesque original Chelsea statuette, from a series called "Cries of Paris," designed and executed by Gwendolyn Parnell, which would make a delightful ornament for a mantel. From Philip Suval, Inc.—This lovely and effervescent centerpiece for my modern dinner table is the work of the celebrated Maurice Heaton, and can be found at Gerard. Photo by Selby.—Paul MacAlister, of Paul MacAlister, Inc., has designed this small modern piano. It is sleekly veneered in white English sycamore. Photo by Frank Randt.

CENTER ROW, left to right: Nothing could be more attractive for my end-tables than these two pairs of unusual book-ends. The glass ones bear a smart monogram, and the dashing McClelland Barclay penguins are in natural colors. From Hammacher Schlemmer. Photo by Demarest.—For my more classic moods, I should like these very distinguished mantel ornaments from James Pendleton. The antique Empire clock is of white marble trimmed with gold ormolu, and is flanked by a pair of opaque white obelisks.—To go with these, I have found a statuette. Miss Gheen, Inc.

LOWER LEFT: In my bedroom, a touch of Victorian sentiment would not be amiss, such as this charming group of real pressed flowers, in a passepartout frame. It is imported from France and can be had at Bonwit Teller.—Above, center: This enchanting and iridescent bowl is of etched crystal, in a pattern called "Les Poissons." It comes in five different colors—plain, blue, amber, topaz or opalescent. Verlys.—Just below this is a fascinating collection of English Eighteenth Century cream jugs, quite irresistible to the collector in me. From James Robinson.

BEAUTIFUL IN THE SHOP:

DISAPPOINTING IN THE HOME!

How often is this true of furniture, wall coverings, floor coverings, draperies and other articles of home furnishing!

For beauty alone is not enough. There must be *harmony*. No one can buy home furnishings without considering the relationship of each object with every other object in the room, and the suitability of them all to the room and to the rest of the home.

THE ARTS AND DECORATION
HOME STUDY COURSE
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will save you money by giving you the knowledge that will prevent your making costly errors. Not knowing how to buy so often results in keen disappointments, after you have spent money for articles which may be beautiful but do not harmonize.

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Music at the Metropolitan — (Continued from page 27)

Swedish mezzo-soprano who was one of the agreeable surprises of last season, in the title role. Charles Kullman, the young American tenor who won success here as he had in European opera houses, sang Don Jose, and Ezio Pinza was Escamillo. Mr. Gennaro Papi conducted.

The first revival announced by Mr. Johnson was Wagner's *The Flying Dutchman*, which took place on Thursday afternoon, January 7, as a benefit for the Florence Crittenton League. Mme. Flagstad learned the role of Senta in two weeks during her summer vacation in Norway. In the title role was the veteran Wotan and Hans Sachs, Friedrich Schorr, who has sung the Dutchman frequently at the Metropolitan. Emanuel List was Daland, and Kullman sang the part of Erik for the first time. Bodanzky conducted.

Four years ago, for the first time in its history, the Metropolitan opened with an opera by an American, Deems Taylor's *Peter Ibbetson*, honoring lovely Lucrezia Bori and Edward Johnson. Miss Bori, the Metropolitan's *Joan of Arc*, after her devoted participation in the movement to save the opera, said farewell to the stage, last season, while she was still at the height of her charm and artistry. And Mr. Johnson, the ideal Peter, Pelleas, Avito, and Romeo, to mention only a few of his roles, relinquished the stage to become General Manager of the Opera Association. He is the sixth to hold that office, following Henry Abbey, Maurice Grau, Heinrich Conried, Giulio Gatti-Casazza, who held the office for twenty-seven seasons, and Herbert Witherspoon, whose regime of a few weeks was cut short by his death.

Mr. Johnson begins his second season with every reason for optimism. The subscription list is larger than it has been for years, thanks to the progressive policy of the management and the assistance of the Metropolitan Opera Guild working with Miss Bori as honorary chairman and Mrs. August Belmont as chairman, to promote a greater interest in the Opera and to create a new audience of discrimination and sympathy. When Mr. Johnson accepted the management, he had practically a reorganization to face, a new edifice to build on old foundations out

of a mixture of old and new materials. He was the first to state that new plans had to be developed slowly and carefully, and that this was not the moment for drastic innovations, although much of this development must necessarily be experimental. The management is working slowly, but it is to be hoped, surely, using trial and rejection methods to achieve the goal they have set for themselves.

Mr. Johnson does not stand alone in the work of reconstruction. Mr. Edward Ziegler, who had many years of experience in his association with Mr. Gatti, is assistant general manager; Mr. Earle R. Lewis is in charge of the subscription department; Mr. Frank Wenker has the publicity in hand. And all departments, artists, conductors, stage directors, scenic designers, chorus, ballet, orchestra, old and new, and the board of directors are working for the permanent establishment of a great American institution, the scope and influence of which shall extend throughout the country.

Mr. Johnson has several definite aims, and they all seem to work together. "First," he said, "we want to find and develop the younger artists. It is one thing to present a singer and another to create the right medium for her talent. For example, we have Muriel Dickson. Following her success in *The Bartered Bride*, the next thing was to find the proper vehicle for her special type of talent. With the advice and help of Miss Bori, we decided upon Cimarosa's *The Clandestine Marriage*, one of her own early successes in Milan, and she will aid in every way she can in the production."

Cimarosa, Mr. Johnson explained, was a successful composer at the time Mozart died a pauper. *The Clandestine Marriage*, an original copy of which was lying on his table, was a play in English by George Colman, written in collaboration with and played by David Garrick in 1766 at the Drury Lane, and was rated with *The School for Scandal*. Bertati translated it into Italian as a libretto for Cimarosa, and at its first performance the Emperor was so pleased that he immediately commanded a second performance after dinner. The Metropolitan will present it under its original title in the English

version by Reginald Gatty and Albert Stoessel, with recitatives composed by Mr. Stoessel, as presented in 1933 by the Juilliard Opera School.

Richard Hageman's grand opera, *Caponsacchi*, which was performed in Vienna last season, will be a splendid vehicle for Lawrence Tibbett in the role of Guido. It was scheduled for the spring season but Mr. Johnson, decided that it was not sufficiently rehearsed, is offering it as the novelty of the present season. The composer, who is one of the newly engaged conductors at the Metropolitan, is scheduled to direct his work. The opera is based upon Arthur Goodrich's play from Browning's *The Ring and the Book*.

Mr. Johnson is particularly interested in the question of singing in English. "It is not an overnight accomplishment," he said. "It takes time to win the public away from established prejudices. It is not a question of language but a question of art. If we can produce new operas written to English texts or old operas with excellently translated libretti, the audience will soon appreciate hearing some of the words in English. With tragedy, the music often carries the interest sufficiently so that not understanding the language is of minor importance, but comedy must be understood to be successful."

"There are two classes of audience," Mr. Johnson continued. "Those who go to opera for music, and those who are interested in personalities. The latter group will pay almost any price to see and hear a star; unfortunately the other class is usually composed of those who cannot afford the high prices. Many go to opera as they would go to a play or or a moving picture, that is, without realizing the necessity for a certain amount of preparation." (Continued on page 48)

EDITOR'S NOTE—

On page 30 of the December ARTS & DECORATION, a credit line was left out of the caption. The silver on the table is a new pattern, and a very popular one, designed and executed by Rogers, Lunt & Bowlen, while the silver shown at the top of the page was correctly noted as the "Jubilee" pattern by Reed & Barton.

Speaking of Art

By MARY FANTON ROBERTS

In starting "Speaking of Art" for this month, I am arrested by the fact that I uttered no prophecies in last month's talk about Surrealism. I could so easily have said "It is just out of the question," or "It can't happen here," or something equally definite and commonplace, which would have made the introduction to this article a little difficult. Because it has come and we have seen it, although, from the general current of comment, I would not say that it had conquered. It seems to have done to the American public very much what the old Armory Show did, in that it has secured a great deal of publicity, a great many laughs, a few startled admirers, and a fairly large, curious attendance. But I have yet to hear or see anything about Surrealism as a serious phase of art development in this country. I think there is one thing you might be sure of, and that is that you cannot laugh a thing into popularity in New York—into extinction perhaps, but the man who laughs is not a buyer.

I was surprised to find, at the show of Dada and Surrealism at the Museum of Modern Art, a group of artists presented as Surrealists who seemed to me really not connected with such a precious movement. For instance, Georgia O'Keeffe, Pablo Picasso, Joan Miro and Rousseau. These artists, of course, belong in any fine exhibition that could be presented in New York; and they might have been in a separate room at this show. But they are certainly not Surrealists in the exalted sense. They are Impressionists, Abstractionists, and Imaginationists, if there is such a word, but not Surrealists. To be sure, they do at moments totter. Miro hangs up a clothes-line on one of his pictures, and Picasso at times ceases to be an Abstractionist and plays to the gallery. But O'Keeffe and Rousseau, I think, are quite unconscious of galleries and movements and such-like

things. O'Keeffe is moved to do a spectacularly beautiful painting in the presence of the skeleton head of a cow, and Rousseau closes his eyes and wanders into the jungle to paint dreams of travel and adventure.

Of course, there is some good painting. Picasso has style, no matter what he does, and mainly good color; but I should say that eighty percent of the show might give you the impression of some very badly brought-up and precocious children peeping through keyholes and then not frankly telling you about it, but looking at you with a leer. Take, for instance, such titles as "Dedicated to My Fiancee," "Games of Legs in a Key of Dreams," "Notion Lady," "Admiration of the Orchestrelle for the Cinematograph," "Objects Arranged According to the Law of Chance or Navels," "Loplop Introduces a Young Girl," "Two Children Menaced by a Nightingale." The drawings that accompany these titles are futile and meaningless, without interest or good color, the whole idea being, apparently, to astonish, bewilder and irritate. I think, perhaps, the most really amusing thing at the show was the stunned expression on the faces of the ladies and gentlemen who had come to enlarge their scope of artistic appreciation. They did not even laugh. After a few minutes, they groped their way out.

I understand that this was a very elaborate show to put on, and that Mr. Barr spent many months in collecting the material. There is even a room in which are shown the beginnings of this sort of eccentricity, back a century or two. It would seem that weak minds grew and painted even in those days.

One word seems to be an adequate critique of this exhibition—Why?

As I recover from this nightmare, I would like to state, quite humbly, that Madame Huard has brought with her

(Continued on page 48)

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GARDEN FOR A MODERN HOUSE

(Continued from page 35)

or Lemoine's deutzia, or Japan quince and Japanese barberry give you a wide choice. If you like the contrast of red leaves with the white wall in summer, as well as in winter, you can have the red-leaved barberry alatus. The shrub with pendent branches is *cotoneaster divaricata*; and behind it and in front of the *euonymus radicans* clinging to the wall, is a band of pachysandra about two and a half feet wide, to emphasize the line of the wall and connect the groups of planting. The green form of the euonymus is a more desirable climber than the variegated, but the latter might be tolerated in this case, the white in the euonymus leaves repeating that of the wall. The massed shrubbery on the right conceals the sunk road to the garage.

The two drawings are of opposite sides of the house, the one at the top of page 34 being a winter scene, showing the bare branches of deciduous trees and shrubs, their contrast with the white walls and the pattern they make on them in sunlight. Horizontal branching is shown at both ends of the house, the near tree (on the left) being a pin oak, the two on the right dogwoods. The leafless deciduous shrubs are of the type with branches growing more or less upright, then bending over outward of their own weight, such as mock oranges or tall deutzias; or with horizontal branching structure, like the cork-barked euonymus or doublefile viburnum. There are many other types of branching habits in shrubs, more or less striking in contrast with white walls, as in forsythias (more especially the drooping kind, *f. suspensa*), tamarisks, thorns of various kinds, especially the cockspur thorn (*crataegus crus-galli*), and the silver thorn (*cleagnus*). Pines and spruces are set in the background; and the evergreens (*conifers*) in the foreground are upright junipers of several kinds, and spreading yews. The type of spreading yew called *taxus repandens* is very handsome but less hardy than *taxus cuspidata*, the Japanese yew. Upright arborvitae (or biotas, where they will grow), and spreading junipers would produce the same kind of effect. This picture plainly represents the times before or after or between snows.

UNDER COVER

By MARTIN KAMIN

LETTERS OF AN ARTIST—from Vincent van Gogh to Anton Ridder van Rappard. Viking Press, pub. 229 pp., illustrated. The most recent of a series of books about the personality of Vincent Van Gogh may not be the last, but it is by no means the least interesting; although it is doubtful whether it will enjoy the popularity of the more romantic literature. While the letters to his brother, Theo, have an interest to psychologists also, the letters to Van Rappard may ultimately be interesting to psychologists only.

Translated by Rela van Messel, the letters were written by Vincent Van Gogh during the years 1881 to 1885, while Van Gogh was struggling with humanism and art in Holland. They are written to a colleague five years Van Gogh's junior, a young man of more conventional tendencies. Van Gogh attempts to accelerate the younger man's progress toward a spiritual conception of art freed from academic restraint. A mutual interest in realism seems to have been the common bond between the two men; a realism in contrast to the fast fading idealistic clichés of the academies.

Van Rappard, apparently conservative in manners, conduct and general conception of life, eventually found himself in the uncomfortable position of constantly making compromises between his integral nature and the more exalted temperament of his friend. Added to the letters of the two friends, there were also visits and their correspondence is larded with references to mutual acquaintances. The correspondence comes to an end because of a difference of opinion on personal matters, and Van Rappard's criticism of Van Gogh's lithograph of his "Potato-eaters". Some efforts were made to patch up the quarrel which was the result of basic differences between the two men—differences that had been there always.

Mr. Walter Pach in his introduction speaks of Van Gogh's hold on the American public and cites as an example the collections of the painter's work and the public exhibitions arranged of his pictures. It is not surprising that the personality of Van Gogh should appeal to all people, Americans and others, because of the boundless humanity of the man. It is a question whether all this interest in the man and his eccentricities and weaknesses does not tend to obscure the ultimate grandeur and clarity of his art.

In reading the "Letters to an Artist", a sense of depression rarely leaves one that is perhaps due to the fact that the tragedy and drama of Van Gogh's life is lifted only when one is conscious of the crystalline clarity of his last great works. This, of course, had not been achieved at the time these letters to van Rappard were written.

CARL ROBERT HOLTY

AS I REMEMBER, by Arnold Genthe: publisher Reynal & Hitchcock. 290 pages. Arnold Genthe has written an autobiography, "As I Remember," which is like reading a delightful book of fiction. It is friendly and kind and mellow and full of incident. The names of the people whom he has photographed present a so-

cial register of the famous. Who indeed has not been photographed by Arnold Genthe?—not because he sought people for his studio, or because of his professional interest in his subjects, but because of that rare sensitive understanding of people and life, which somehow he had the great gift of putting through his camera. And so, when Madame Duse found that she had to be photographed in this country, she herself sent a petition to Dr. Genthe, and his picture of her is famous. He made the first photographic study of Greta Garbo, one of her first steps to fame. He did photographs of Isadora Duncan that are like a solemn, triumphal march to posterity.

Of course, he made pictures of George Bernard Shaw and Wells and Masefield, of very beautiful young women and very illustrious old men. And when he writes about these people and his own life in the beginning, and his trips to Greece, where he lived and worked for months; and when we see his wonderful landscapes and the old Chinese quarter in San Francisco, we feel not only the genius of the man, but his greatness of outlook.

I remember once, many years ago, writing a biographical sketch of Arnold Genthe, in which I suggested that his face was like a kind lion. I was a little worried about publishing this phrase, but, happily for me, he smiled benignly when he read it.

To read Dr. Genthe's book is to know New York for the last twenty years; for all the people who were living significant lives here, and the famous from other lands, passed through his studio, he knew them all without vanity and without the curiosity of the average autobiographer. The people who came to him to be photographed became his friends, and his book is a story of friendships, rather than a presentation of celebrities.

As we go to press, I have heard that the first edition of "As I Remember" has sold out, and the second edition is soon to be in the hands of the public. I do not see how it could be otherwise.

Natalie Hays Hammond, in writing of the book recently, said: "Here we have an autobiography deep-rooted in humility, rich in the mellowness of human values, a story of the patriarch of photography, Arnold Genthe."

M. F. R.

SIGNIFICANT MODERNS AND THEIR PICTURES, by C. J. Bulliet: Covici Friede, pub. 274 pp., illustrated "The Significant Moderns" by C. J. Bulliet covers about all of the last one hundred years of painting and sculpture and includes all the publicized names of that period. Mr. Bulliet prefaces his book by stating that the death of the modern art movement compelled him to pen what could be called an appreciation of the late departed.

I believe the report of the death is premature. A definite epoch no doubt has passed over the hill and it is reasonable to believe that this is what Mr. Bulliet means to say.

His journalistic attitude of lumping artists in definitely rated groups, while hardly a monument of critical acumen, nevertheless shows that the writer knows his

UNDER COVER

popular audience and how best to address it.

To cover so large a field in so snappy a manner necessitates of course a rather sweeping way of stating things and a good bit of "hit and miss" and omissions. It was for instance, a shock to go through the book without finding a reference to Alfred Kubin, perhaps the greatest living graphic artist. That omission was worse perhaps than the inclusion of Augustus John and some of the German and Parisian nonentities. The classification in groups according to their relative importance is reminiscent of our autumnal football ratings for the national championship and is probably quite as mythical as all the other "all star" ratings. Besides, it suggests something competitive about the whole affair, which is the antithesis of creative effort.

Perhaps no incident in modern art has given so much impulse to the "Death of Modern Art" idea as the "Affaire Marcel Duchamp" who gave up art for chess. Duchamp, a cultivated Frenchman of ideas rather than of artistic purpose, was catapulted to fame by a publicity freak. His NUDE DESCENDING THE STAIRCASE was a great puzzle picture of the famous "Armory show" days. It might have happened to Picabia, or to anyone of a dozen painters. But it happened to Duchamp. He quit and capitalized on his spiritual poverty. Aided by this bit of advertising, he made an art of his bankruptcy very much at the expense and prestige of the living movement.

Little can be said of Bulliet's Phi Beta Kappa society of the great, Cezanne, Seurat, Renoir, Van Gogh, Gauguin, Matisse and Picasso, excepting that he calls out their names with a finality that does not permit the complete functioning of the immortals. And now those who have given us a new architecture in art have done their part, others who suggest expansion of possibilities will not have long to wait. So Van Gogh, the painter, not the subject of gossip, may provide the living shoot from which the next great movement will emanate. There is an infectious inspiration in his very last work which has much of the dawn about it; something which the painter Miro understands—the later Miro—the one Bulliet no longer cares to comprehend.

If Bulliet falls short of his assignment as a historian, it is perhaps because he wishes to be too just, too exact. History like art demands a certain transcending of the precision of its limitations.

The book has a breezy quality and serves admirably as an introduction to a great period. It is particularly useful for those who are not yet able to enjoy what Mr. Bulliet refers to as the "heavy stuff."

CARL ROBERT HOLTY

AESOP'S FABLES. Translated by Sir Roger L'Estrange. Harrap, London.

A fine example of typography. Admirably designed and printed. Some of the engravings and decorative initials are by Stephen Gooden and they harmonize effectively with the general layout of the page.

A COUNTRY GARDEN. By Ethel Armitage. Illustrated with engravings by John Farleigh. Country Life, London.

A useful book dealing with plants, wild flowers and showing how a cultivated garden can be improved and made vastly more interesting by painstaking attention to wild flowers.

GARDENER'S DIARY FOR 1937. By Edward Bawden. Illustrated. Country Life, London.

An amusing volume reminiscent of Cobbett's ENGLISH GARDENER. Shows how little change horticulture has undergone in a century. A well designed book to suit the bibliophile and gardener alike.

THREE HUNDRED YEARS OF FRENCH ARCHITECTURE. By Sir Reginald Theodore Blomfield. Illustrated. Macmillan, New York.

A brief review of Neo-Classicism, covering the period from the 15th to the 18th century.

CHINESE EXHIBITION. A commemorative catalogue of the International Exhibit of Chinese Art at the Royal Academy of Arts. Introduction by Laurence Binyon. Illustrated. Faber & Faber, London.

A sumptuous record consisting of 160 plates and a frontpiece in colour. The illustrations are accompanied by elaborate bibliographical data. Mr. Binyon's five page introduction is extremely valuable. In it he gives a condensed view of the various forms of Chinese art, painting, sculpture, etc. The book amply conveys the rich quality and the aesthetic beauty of Chinese art.

THE GOLDEN AGE OF AMERICAN SCULPTURE. By Loring Holmes Dodd. Illustrated. Chapman & Coimes, Boston.

Reproductions of examples of American sculpture and text about the artist and his art.

THE STONES OF ASSYRIA. By C. J. Gadd. Illustrated. Chatto & Windus, London.

This is both a history and a catalogue of Assyrian monuments. The work consists of two parts. The first section traces the discovery of the monuments and devotes considerable space to Layard's expeditions. The second section is devoted to cataloguing all known sculptures, many of which are reproduced in this imposing volume for the first time.

A CHAUCER ABC. By Lucia Joyce. Illustrated. Obelisk Press, Paris.

The daughter of the Irish novelist James Joyce has done the alphabet of illuminated letters in a delicate and vital manner. Her sense of design and her elegant execution, as Mr. Gillet suggests in the introduction, the illuminated letters remind one of the best in Irish illumination.

ESSAYS IN THE HISTORY OF THE YORK SCHOOL OF PAINTING. By John A. Knowles. Illustrated. Macmillan, New York.

The volume deals with the art of stained glass windows in the churches of York. The author writes in an entertaining discursive style and omits overpraise for the York School. Now and then Mr. Knowles in the manner of the true scholar is a hard taskmaster and speaks of the unequal and variable quality of York workmanship. The excellent color work goes to the credit of foreigners and not to the native glaziers. He is violent about the "nonsense" that the clergy have nurtured the great craft. It is a fine contribution to the literature of a fascinating craft.

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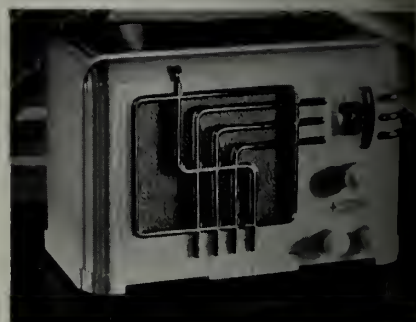
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TALKING SHOP

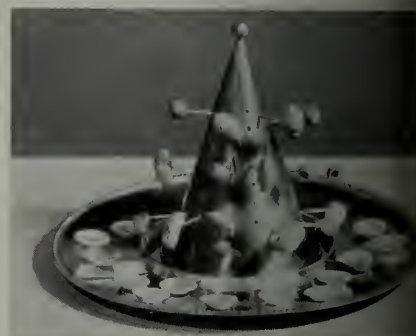
THIS picturesquely regal inkstand
once belonged to an ambassador,
and is a very rare bibelot, being
dated from the time of George III,
circa 1800. It was then the property
of one of England's foreign envoys.
Just recently, it was presented to Dr.
Frank Jerome Tone, President of the
Carborundum Company, by Mrs.
Acheson Smith in memory of her
husband, the distinguished inventor.
The stand is made of Sheffield and
rosewood. From Mrs. Kaye Bel-
mont. Photo Barron Gallen.



THIS exciting and personable in-
strument is known as the
"Silent" Radio because, being so
tiny, it may be placed under a pillow
or in the smallest cranny and can
thus be enjoyed by one person only.
Now you can listen to the Philhar-
monic, while your husband harkens
to the baseball scores in his own
corner. The cabinet comes in two
finishes, mahogany or white and gold.
Hammacher Schlemmer.



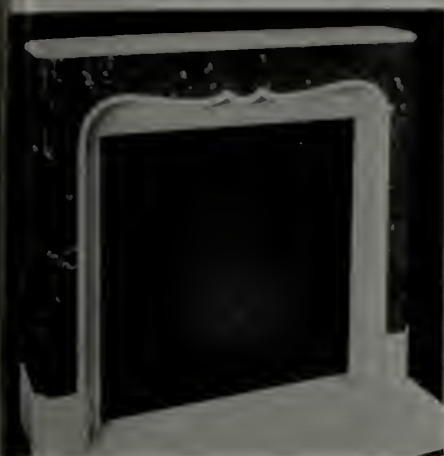
BY way of making the life of a
hostess a simpler matter, we ad-
vocate this attractive "all day service
tray," here pictured in one of its
manifold uses. The amusing cone
in the center is punctured to hold fat
cocktail sausages on toothpicks, and
you may decorate the surface of the
tray itself with fetching toothsome
canapes. In other guises, it serves
as a modern lazy Susan (the center
disc revolves), and as fruit dish. It
is made of untarnishable pewter. From
Betty Junger.



THESE two handsome quilts are
referred to in our notes on the
new linens in this issue and we can't
resist displaying them here, so very
delectable are they. The upper one
comes from McCutcheon, and is
made of white celanese taffeta, with
a pastel border. You may have your
monogram inscribed, twelve inches
high, in the center. The other one
comes from Mosse, is of pure silk
satin, and is quilted in a luxuriantly
baroque pattern. Photo by Dana B.
Merrill.



TALKING SHOP



HERE is an English Regency mantel so simple and dashing in design that it is suitable for a Modern room as well as a Traditional. It is three feet, six inches high, something over three feet and a half wide, and is made of white and French black marble. If you are an enthusiast for that romantic and singularly chic decorative style known as Classic Modern, nothing could be a more fitting adjunct than this. Ye Olde Mantel Shoppe.



THIS whimsical after-dinner coffee set is of Swedish inspiration, designed by Hald, and would be just the thing for the bachelor hostess who wants to avoid the care of expensive silver, as it is both sturdy and ornamental. The long-spouted coffee urn looks as though it might have been conceived by Hans Christian Andersen himself; the sugar bowl, creamer and cups are lined with platinum or gold; and the whole business can be had in eight different colors. Sweden House.



ONE of the major problems of entertaining is how to keep food hot during those long-drawn-out after-theatre buffet parties. This warming oven is the answer to the prayers of the despairing hostess. It can be used for rolls, sausages and more elaborate dishes. It is of polished chromium with walnut handles and feet, and is equipped with a concealed electric unit which may be taken out and washed. Designed by Charles Arcularius for Chase Brass & Copper Co.



THIS most distinguished lamp is embellished with a reproduction of a terra de Lorraine Chinese figure mounted on a hand-carved pine base. The square Oriental shade is of stretched rough satin, with flared bottom, and is trimmed with velvet ribbon. The whole thing stands twenty-seven inches high, and can also be had in terra cotta finish. From Edward Garratt.



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\$6⁰⁰ Double

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How Modern is "Modern" Music at the Metropolitan

(Continued from page 12)

(Continued from page 42)

cally abandoned. More picturesque, and with a more turbulent history, is Santorin, once known to the Greeks as Thera. Santorin began its existence as a clod of earth, the prodigal gift of Triton to the Argonauts, and Cadmus, of the legend of the dragon's teeth, founded a colony there. Later came Spartans, Lemnians, and others. In those early days, when the world was small, Thera was a cosmopolitan spot: few were the parts of Greece that were not represented there, and there were Egyptians as well. Later the Ptolemies took it over. The ancient glory ended when Thera became Santorin, a medieval corruption of St. Irene, and a part of the duchy established after the fourth Crusade. Today the main town clings to cliffs of tufa, 900 feet above the harborless shore, where the few ships that visit it drift along the coast while taking on and discharging passengers. If a sudden storm comes up the ship must leave, returning according to no set schedule. Its inhabitants raise wine on terraces between the cliffs and the sea. Their architecture, like that on the surrounding islands, is perfectly natural and unselfconscious. Mediterranean in character, it has the same familiar white walls, the small shuttered windows that appear in all the countries that border the inland sea. Santorin has neither wood nor wells, and both are reflected in its architecture. Roofs must serve as collectors of rain water, and the scarcity of lumber has led to the development of the barrel vault for roofs. Some wood has been imported by more prosperous inhabitants for the construction of flat roofs, but these were built not because of any conviction that the flat roof is superior esthetically to any other, but because in summer evenings it furnishes a superlatively pleasant place to sit, talk, and even sleep.

It is here that modern architect and the old Greek builder meet on common ground, for the flat roof of northern Europe developed in response to a demand for outdoor living space, and new developments in steel and concrete construction made it possible in a climate where heavy snowfall had previously presented an insoluble problem. But in one re-

spect the humble Greek artisan has an advantage over the modern designer. Centuries of experience with one type of architecture, completely functional in the way it meets living requirements and limitations of building material, have developed a homogeneous style, entirely in harmony with its surroundings. The towns of the Aegean, almost invariably built on rocky hillsides, are not superimposed on a landscape; they are part of it. Their quality of integration with their surroundings is further intensified by the heavily buttressed vaults across many of the streets, knitting together the scattered lines of the roofs. The isolation of the modern house, so frequently an alien in a pleasant landscape, is never found here. The new international architecture proclaims the universality of problems of shelter, and the coming ubiquity of steel and concrete; in so doing, it may be paving the way for something better to come, but the results so far indicate that the modern architect could learn much about graceful adaptation to environment from the builders in the Aegean. And as a final reminder stand the shattered windmills, their reefed sails turning slowly in the wind, grinding out the oil and grain of the peasants.

SPEAKING OF ART

(Continued from page 43)

from France a rare and beautiful collection of antique furniture, wallpaper sets and screens, and has shown them at 160 East 56 Street on Saturday afternoons. And Paul de Laboulaye presents some excellent paintings at the Bignou. There is no bewilderment here, but fine drawing and rich realization of subject.

Marjorie Ryerson, at the Grand Central Galleries, shows some delightful portraits of children—just dear, funny, individual children, painted with skill and appreciation. They are reminiscent of Robert Henri, and I am sure that Miss Ryerson, who was a pupil of Henri's, would want them to be. The mountain people, of the John Campbell Folk School, showed some good primitive wood-carving at the Russell Sage Foundation.

ration such as reading a libretto, knowing the argument of the story, or even being somewhat acquainted with the music. But without this preparation they do not enjoy opera and are disappointed."

The success of Smetana's *The Bartered Bride*, when it was given in English at the Metropolitan last spring, has led to its revival in the regular subscription season. A number of the young artists from the spring season, one of the new management's successful experiments, have been engaged for the regular company.

"The spring season has been a wonderful experiment," Mr. Johnson said, "and is working out just as we hoped it would. Give us three more seasons and we will have a complete junior company. A singing audition is often not enough from which to judge the qualifications of an applicant, but the spring opera gives the young artists opportunity to get into costume, to act and to have indispensable experience. If we succeed in presenting even one really gifted artist we will have justified its existence. The spring opera is our show window, it is there that we present our goods!"

With changed conditions in Europe, it is more necessary than ever that the Metropolitan Opera should be what it is today—an American institution with a high average of American artists and American management.

"Foreign theatres do not want Americans now and we must give them the opportunity to gain experience in our own country. We have more opera companies today and we must train our artists at home, if we would develop opera for the future. Artists cannot be made overnight. Speed and greed are their two greatest enemies. We are facing the greatest opportunity for developing this institution in just the way we want. We stand to the public in the same position as the government-controlled operas of Europe, but without many of their handicaps. The Metropolitan Opera is much greater than any individual. It withstood Toscanini's withdrawal, Caruso's death, Gatti-Casazza's resignation. Witherspoon's death. We are all merely cogs in a great wheel."

Several other revivals are an-

nounced for this season. In celebration of the hundredth anniversary of the birth of the famous French composer, Camille Saint-Saens, *Samson and Delilah* will be presented with Rene Maison and Gertrud Wetergren in the title roles.

Lawrence Tibbett will appear in Offenbach's *Tales of Hoffman* assuming the three roles of Coppélius, Dappertutto, and Miracle. Rimsky-Korsakoff's *Le Coq d'Or*, last heard at the Metropolitan nine years ago, will be revived with the singers doing the pantomime. Charming Lily Pons will sing the role of the Queen of Shemakhan and turn ballerina! She confessed to having coached the dancing with a famous terpsichorean master in Hollywood, presumably Adolf Bohm, who created the role of the King at the "Met." Ezio Pinza will assume that part.

One of the new singers, Gina Cigna, dramatic soprano of French birth and La Scala experience, will sing the title role in the revival of Bellini's *Norma* later in the season.

Mozart's *Don Giovanni* will also be revived with Mr. Pinza in the title role. Rosa Ponselle, who sang both *Norma* and *Donna Anna*, will be heard, probably in *Carmen*, in January.

Seventeen artists were dropped and twenty-one new singers added to this season's roster.

Vina Bovy, a native Belgian who has sung at La Monnaie in Brussels, the Paris Opéra Comique, La Scala in Milan and in South America, is a lyric coloratura who will probably inherit some of Miss Bori's roles, as she has sung Manon, Violetta, Juliette, Mimi, Olympia in *Tales of Hoffman*, as well as Lakmé, Lucia, and Gilda. She was in New York three years ago when she studied here.

Stella Andrevá, who will appear later in the season is of Scotch-German ancestry and studied at the Royal Academy of Music in London. She began her career in operetta, and was encouraged by Sir Thomas Beecham to study for grand opera. She sang in opera in Stockholm, and at Covent Garden.

Another young coloratura is Bidu Sayao of Brazil, who was engaged by Toscanini to appear in Philharmonic concerts.

The INTERNATIONAL SOCIETY of ARTS & DECORATION ^{INC.}

(A NON-PROFIT MEMBERSHIP CORPORATION)

NEWS BULLETIN

No. 1

JANUARY, 1937

THE FIRST EXHIBITION

A Great Success — Over 800 Visitors!

November 10th marked the opening of the first of a series of exhibitions of the Society to be held at its galleries in the Hotel Park Lane, 299 Park Avenue, New York City.

Mr. Dario Shindell, collector, dramatic artist, cosmopolitan, and an enthusiastic member has very graciously loaned his collection. It consisted of a wide variety of rare art objects from the Far East especially suitable for home decoration.



DARIO SHINDELL

tion. THE NEW YORK TIMES in a special article said the exhibition was "noteworthy for its variety and the distinction of some of the pieces." Five-century-old frescos from Chinese temples, carved heads of Balinese gods rich with lacquer decorations, pottery figurines of time-faded, orange-red coloring from ancient Chinese graves, beautifully embroidered ceremonial costumes from Japan, engraved swords with wavy edged blades from Java and India, and many other objects of art significant of each locale.

WRITE TO MRS. PATTERSON

Mrs. Marie Patterson, ex-Californian, is the Executive Secretary in the New York headquarters. If



you want to know anything past, present or future about the Society, "ask Mrs. Patterson" in person or by mail. She will sponsor your name for membership if you are interested in furthering the development of the arts or feel you will benefit by the many services it has to offer. By mail, of course, you'll miss her enthusiasm and charm. Address care of the Society, 299 Park Ave., N. Y. C.

Send for your sponsored application blank today!

All the Arts Represented

Painters, sculptors, architects, interior and exterior decorators, industrial designers and patrons of the arts—are already members of the Society. The headquarters in New York City for the winter season are the Park Lane on Park Avenue in the heart of Grand Central area.

Here you will be welcomed by members and a staff capable of helping you solve practically any problem you may have pertaining to the Fine or Applied Arts.—Where to buy unusual furnishings for your home. How to tell a genuine antique. Where and how to submit manuscripts, designs, paintings or ideas for criticism or sale. Where to send your talented friend or offspring to study for their profession to the best advantage. How to obtain pictures, prints,

photographs, pamphlets or books relating to the Fine Arts or Art in Industry. How to plan a Rock Garden, etc.—these and hundreds of other questions this Society will answer for you, thus helping you save time, and money—or both. The sponsors wish to thank those who are already helping this great movement, and invite all others interested in the spread of artistic knowledge to apply for membership.

A few unsolicited testimonials:—

"At long last we have awakened to the necessity for a Society such as yours. I am indeed glad to join."

R.G. (Artist)

"I assure you of my most hearty cooperation in this timely International Art movement."

A.F. (Musician)

"The Society cannot help but have a tremendous influence on the home. Keenly interested in Art in Indus-

try, I am pleased to join your fine movement."

M.R. (Architect)

"I am tremendously interested . . . because after years of experience in artistic activities I am convinced of the necessity and usefulness of such a project."

W.F.P. (Sculptor)

"The advancement of Arts and Crafts is a subject which is of utmost concern to me. I assure you that you can count on my support."

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THE "ANNUAL MEDAL" APPROVED

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WHO HAS A MEDAL?

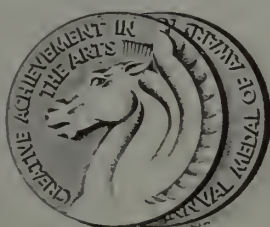
WHEELER WILLIAMS, first educated as an architect and now an internationally successfully sculptor, had the idea and executed the final design which has now been approved. A rough, oh, very rough, sketch of the face of this medal is shown below. On the reverse side will be an inscription designating the award it represents. The 38 medal awards will be made annually by committees of members of the Society, outstanding experts and authorities in the various Fine Arts and Industrial Design. Contrary to usual practice the medal will not be presented as the result of a contest, but through the selection of the finished product after it has been on display or sale—thus passing the preliminary test of public acceptance. Members everywhere are requested to write for a tentative list of awards and to notify the "AWARDS COMMITTEE" at the New York headquarters—299 Park Avenue—whenever they are particularly impressed by the work of any artist, or wish to have the Committee pass on their creations. The purpose of these awards is to stimulate public interest and appreciation in all forms of art and to fittingly "reward outstanding achievement in the Arts." The funds for these medal awards are being underwritten by various industries, individuals and groups.

WHEELER WILLIAMS, sculptor, is a native of Chicago and a Yale man with a master's degree in Architecture from Harvard. He studied at the Art Institute in Chicago;



WHEELER WILLIAMS,
Designer of the Society Medal

also at the Beaux Arts, and with Jules Coutan in France. His home—or rather—his working studio is in New York City; but he is generally all over the place, pudding around in Regents Park in London where he has done a magnificent fountain—then to Washington unveiling his pediment on the Interstate Commerce Building or to Chicago checking up on his portrait heads, and tablets on the Michigan Boulevard Municipal Bridge. In between times, he does animals and portrait heads, which he enjoys the most of all.



MEMBERSHIPS MARCH ON

From Coast to Coast—To Norway
—Italy, England—Puerto Rico!

Individuals and organizations have enthusiastically endorsed the plans and benefits of the Society. Each month shows a steady increase in memberships. Now it may be said the Society is truly international! Space does not permit listing all of the activities in which members are participating. Here are just a few:



N. de MOLAS

He is especially well known for his "conversation pictures"—portraits of the people themselves and their families as a part of the composition of a picture of their homes, gardens, and grounds. He has recently finished such pictures for the Duke of Devonshire, Lady Astor, Pierre S. du Pont and many others.

De Molas' great versatility is shown in his equally interesting decorative panels for the home, and theatrical productions for C. B. Cochran and the Royal Opera House, Covent Garden, London.

CARLO MORELLI of the Metropolitan is interested in a plan to bring music—especially the opera—to a greater number of music-lovers living in cities outside of the "big ten." The plan as outlined may best be described as an "operatic caravan." The leading artists of the "Met" and other opera companies could then be heard and seen—with proper scenery, lighting effects, stage and equipment—all portable.

MARY SOMERVILLE ELWES, one of our English members, well-known for her paintings of gardens (Queen Mary purchased one of her water colors of English wild flowers), has been lecturing since arrival in many eastern cities on English gardens. After spending the holidays "at home" she will return to paint some of the beautiful gardens in and around Boston and Philadelphia.

ERIC ZARDO, pianist, has consented to participate in future musical activities of The International Society.

Those who haven't seen JOHN BARCLAY'S interesting version of the "ghost" in the Leslie Howard production of HAMLET have missed more than they realize.

THE RICHARD WAGNER SOCIETY, New York City, gives all members of our Society 25% discount at the box office upon presentation of Identity Card. Other organizations throughout the country are considering the same policy.

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Bermuda is the cyclist's Utopia. Here the ban on automobiles crowns the bicycle-rider undisputed king (or queen) of peaceful coral roads. . . . Here tennis enthusiasts enjoy fine courts of turf, and en-tout-cas. . . . Game fish provide excitement for those who would pursue the bonito, the tuna, and the wahoo.

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Volume XLV

February, 1937

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To Decorators: The publishers of ARTS & DECORATION take pleasure in presenting a series of editorialized advertisements sponsored by the above progressive fabric houses



Photos by Dora Maar from Black

THE Honorable Mrs. Reginald Fellowes' home in Paris. She ranks as the most individual and exotic hostess of the day. Her glass dining table is shown here, and through the arched window is a glimpse of the great garden where she so often entertains. At the right is another view of the dining room, with its arched doorway of green glass lighted from within. All glass designs by Lalique.

FRENCH, ROMANTIC, MODERN

By REBECCA THOMAS

MRS. REGINALD AILWYN FELLOWES (née Marguerite Decazes, daughter of the fourth Duc Decazes et de Glucksberg) is a member of what the Archbishop of Canterbury would call the "fast" international set. The Archbishop of Canterbury undoubtedly implies by this description that Mrs. Fellowes is not, perhaps, the last authority on matters spiritual. But on things of this transient world, Mrs. Fellowes is indeed an authority. She has money (a part of the American Singer Sewing Machine fortune) with which to exercise her unique imagination and taste on terrestrial possessions. She has the reputation of being one of the best dressed women in the world. And her house, at No. 19, rue St. James, Neuilly-sur-Seine is like no one else's, anywhere. It is romantically beautiful, belonging to no single period, though obviously only conceivable in this second quarter of the twentieth century. Surely it means something, even to an archbishop, to see the game of life so charmingly played.

As you ring the concierge's bell on the rue St. James, near the Bois de Boulogne, everything looks humble and cramped. Even on being admitted into the court yard, no vistas open, no grandeur is noticeable. This typical approach to French houses is always dramatic, for one is never prepared for the hidden vastness in entrance halls and gardens beyond. These are kept secret. The entrance hall in Mrs. Fellowes' house seems conjured out of the air, so large does it suddenly loom within the front door. Then the great garden behind the house, like a park in extent, appears, and it is as if space unrolled before you magically in walking forward.

The apparent emptiness of this high hall adds to its extent. At first glance the only decoration is a row of tall brown Chinese Coromander screens, dark against the

whiteness of stone walls, and the massive wide curving staircase at the far end. On a long pink-marbled-top oblong niche is a rarely fine carved wood Ming head. A few benches along the hall are covered with silver leather. And that is all, except for the unadorned pillars and plain walls, perfectly proportioned.

But on gala days this entrance hall is transformed into a *salle de fête*. An ingenious and amusing arrangement of tables drops out of the walls, hung on heavy silk cords with tassels—three down each side. The Ming head is removed, and its niche on stone pillars becomes a long bar, gay with pink plates and decanters of wine. The lighting here and throughout the house, and in the garden, too, is mysteriously indirect, engineered by Wendel.

Down a few steps to the right from the entrance hall is the living room. Heavy natural wood doors open into a pleasant place, one end entirely window overlooking the garden beyond, furnished with great chintz-covered easy chairs. Painted scenic panels cover part of the wall and extend over the window tops.

Off this room is the library, quite unmodern, save for the marquetry floor of rare woods in various colors. Louis XV furniture in needlepoint, conventional bronze busts, woodwork in natural color with built-in bookcases make this room, not very large, long and narrow in shape, the typical, pleasantly familiar library.

But, by contrast, the dining room, also on this first floor, sparkles with every kind of modern glass work. The entire ceiling is arched, and arched niches, the height of the walls, repeat the oval contour of the room. One arch, hung with a long curtain of crystal beads, overlooks the garden. In another, opposite the window, Lalique has designed an intricate fanciful plaque of green glass, lighted from within. Tables, candelabras, and small service doors are of glass so that the room shines green and silver, and repeats reflections, from tabletops and archways, of the garden outside. The first full-page photograph and the smaller one on the opposite page give a clear impression of this room.

But Mrs. Fellowes does not confine her entertaining to the dining room, or even to the *salle de fête* when she gives a party. She allows herself to be whimsical about the place of eating. Today lunch is served in the garden, or on the terrace off her own sitting room upstairs, where pots of geraniums are scattered hap-hazard about the tables and chairs. Or it may please her to dismiss the white-cotton-gloved footmen and cook and serve the meal herself for her family, from the perfectly modern and compact white-enamelled kitchenette in her own apartments. Wherever and in whatever quantity the food is served, it is in a place of peculiar charm, for Mrs. Fellowes is one of the most famous hostesses in two continents and her cuisine is renowned. To her a meal is a ceremony, but one that should be without formality.

The more intimate rooms upstairs are not shown in these photographs. They consist of a sitting room and study off a terrace, as mentioned, the roof of the living room below, overlooking the garden. Since she is an active woman of affairs the sitting room looks both businesslike and much used. The main decorations in it are carved plaster appliqued figures on the walls. Off the sitting room at one





ABOVE is a detailed presentation of the renowned marquetry floor in Mrs. Fellowes' library. This was designed for her, and is one of the most unique floor treatments in Paris.

end is the kitchenette, from which intimate meals emerge.

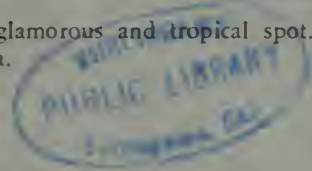
Off the other side is Mrs. Fellowes' bedroom, with walls entirely of deep blue glass, that open into vast armoires, for her famous wardrobe. The bed, an enormous one on a raised dais, is covered with yellow damask, and glass-blue and yellow are the chief notes of color.

Through the rooms of this original and romantic house in Neuilly, or her other house in Cannes, or on her yacht, Mrs. Fellowes moves, very much the grande dame, now past fifty, a grandmother—more than any other figure in

Europe or America the symbol of all that is fashionable and smart today. She is worldly in the sense that the material things about her are perfection—her clothes, her food, her jewels, and the decoration of her rooms. That "fast" international set to which she belongs includes also the Duke of Windsor, Mrs. Wallis Warfield Simpson, Lady Abdy, Lady Mendl (Elsie de Wolfe), and Princess Natalie Paley, among others. Let the good Archbishop condemn them as he will, they nevertheless remain our authorities for glamour on this mundane sphere.



A DRAMATIC view of the garden at No. 19, rue St. James—a glamorous and tropical spot. The lighting in both house and garden is by Wendel of Vienna.



THE white stone stairway in the entrance hall is outlined against a rare Coromander screen, one of a series in rich brown hues.

A DETAIL of the bar at one end of the Salle de Fêtes, with its pink marble top, Ming heads, and seats in silver leather.



SURVEY OF SMALL AND MEDIUM-SIZED HOUSES FOR 1937

Illustrated by Photographs and Floor Plans of Newly Built Houses in California,
Washington, Connecticut and New Jersey

By COLIN CARROLL

WHEN a man builds his house he creates his most profound, most authoritative artifact. The family conference without end, the snowfall of pencilled floor plans, the critical mulling of Dutch and French, Colonial and English styles, all these are the troubling evidence of his Art-in-Progress. And while the last twelve months have seen the painter return to the Surrealiste absurdities of the fur-lined tea cup, the opera-goer discover the glories of the Scandinavian voice, and the writer reproduce the *roman à clef* in one thousand pages, the unchannelled desires of the American home builder have inspired the most authentic art-form of all—the small house. The phenomenon is both significant and sound, and merits investigation.

In the Twenties the Coolidge market was officially designated as an eternal law, smartness was confused with ostentation, and the well-to-do gave unknowing corroboration to the cynicisms of Thorstein Veblen who was even then writing his bitter pieces about the “honorific waste” of contemporary culture. They did it by building, and even by importing, piece by numbered piece, the huge edifices of another culture and another day, by moving into great chateaux and huge museums with too many rooms and unhappy heating. And, to do the age its justice, it also built some fine homes. But the universal predilection was for size first, and then for comfort and livability. This House-of-a-hundred rooms was an art-form too, but it had its unhappy, unfortunate overtones; it seemed to lack authenticity.

The transition to today is cause for encouragement. Skip, if you will, any pedestrian sermon on the teachings of adversity and economic depression; it is an old tale by now, and well rehearsed for us all. But observe in passing that the country has left behind a transcendental age, and has come to look upon the matter of living as a pursuit of happiness and not of easy honors. The implications of this change are profound, for they mark a cultural progression, one which has already been extensively observed and diagnosed in other fields of expression. The *avant-garde* in this change in living was without quibble the professional architect. Corbusier gave the movement its most uncompromising tag-line when he remarked that the house should be “a machine for living in”. And the German school gave it the most intelligent impetus when they began to stress the so-called “open plan”, a system of interior design in which the long, dark and inutile corridor was abolished in favor of free and open access from one living unit to another. But it is to be noted that in the creation of a house, contrary to any other form of creative expression, the client—that is to say, the home builder, you and I—has a chance to incorporate his desires *before* the work is completed. Unless he must go to some subdivision for a ready-made package, he can in no uncertain manner make felt his private predilections about size and style, color and arrangement. And he does.

The new, 1937 version of the small house is not any reaction from the gigantism of yesterday. It is not small in

revolt, but simply because a small house is more amenable to comfortable and intimate living, and the change grows from the mind and not from emotion. Insofar as size alone is concerned, the small house today is but the signal of a change in social fashions. Time was when entertainment meant six butlers and a Meyer Davis orchestra after a dinner for fifty. Happily it now means something more intelligent, and thus by definition something more amenable. Conversation, for instance, requires no ballroom in which to flourish, and a Meyer Davis orchestra has rightly become known as something less than a boon in the appreciation of one's friends. The best method to design a small house is to live your ideal week in mind's eye and from this inward catalogue to discover how many rooms you want. It is surprising how many you will eliminate.

The small house is essentially a “modern” form in the professional sense of the word, which is to say that it is livable first and impressive last. And when you realize that by the same token it is also functional, do not bridle at the title. Many a square and ugly band box which now hides behind that adjective is infinitely less functional than a New England cottage. That functionalism should have been confused with the perversion of stream lines in static objects is unfortunate, but by no means fundamental. If the owner does not feel like having the low and sweeping lines of a Continental Modern, those lines are not in his case functional; for of course the function referred to is first and foremost the satisfaction of the owner's desires. On the negative side it refers simply to a healthy eschewing of architectural furbelows, a precept in which any man can find agreement.

The exterior can show its functionalism in the perfectly proportioned fenestration of an Early American clapboard house—only let the design be pure and suited to its climatic environment. Or it can appear in the classic lines of a Georgian house, a New England cottage, the gracious lines of our native Californian ranch house. Hardly as acceptable, however, to the logic of present-day living are the hard-to-heat piles of Victorian England, or the mean windowed products of Mediaeval Europe. They have had their day, but ours bows down to sun and light, warmth and cheer. The true test, of course, is whether the exterior serves the purposes of the interior, and does it as a good servant should, without fuss or feathers. Look only for the clean line, the open-faced window.

“The greatest possible stumbling blocks in the path of human happiness and improvement are these heaps of bricks and stones, consolidated with mortar, or hewn timber, fastened together with spike nails, which men painfully contrive for their own torment, and call them house and home! The soul needs air; a wide sweep and a frequent change of it. Morbid influences, in a thousand-fold variety, gather about hearths, and pollute the life of households. There is no such unwholesome atmosphere as that of an old home, rendered poisonous by one's defunct forefathers.” The writer of these words, it may sur- (Continued on page 48)

A WHITE clapboard cottage constructed on three different levels, to conform to the natural grading of the property. The house is built T-shaped, after an Early American model.



A House in Seattle at the Edge of Lake Washington

By NAOMI N. SWETT

BECAUSE Mr. and Mrs. Paul Smith of Seattle, love Springtime color, fragrance and song, they chose for their home a lightly wooded, 80 x 150 foot city lot, which in front lies level with the sidewalk, then drops slightly to form an irregular table top of a high bluff rearing perpendicularly from the shores of vast Lake Washington . . . beyond which the rugged, snow capped Olympics stretch on and on . . . and finally blend into the sky.

They preserved lovelier specimens of native dogwood and maple trees as a frame for the serenely white, T-shaped house of early American adaptation, which the architects Arthur L. Loveless and Lester P. Fey planned in three different levels conforming to the natural grading. And beneath a group of slender maples along the edge of the bluff they laid a little flagged terrace—seemingly at the Brink of Heaven—but nevertheless only fifteen minutes drive from the city's shopping center!

Hospitable looking gables cut cleanly through the overhanging second story; entrance and garage doors are trimmed with broad, wrought iron strap hinges; double-hung windows with wood muntins and green board shutters extend almost to the ground.

Only the little white board (Continued on page 49)

ARTHUR L. LOVELESS AND LESTER P. FEY, ARCHITECTS



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THE simple white doors of both house and garage are finished with broad wrought-iron strap hinges. The family life is largely lived at the back of the house, in the rear garden, which faces Lake Washington, and which is richly wooded.



EDMUND T. SEE, ARCHITECT

Ellen Shipman, Landscape Architect

A HOUSE AND GARDEN IN SUBURBAN NEW JERSEY

By R. W. SEXTON

Photos by Robert MacLean Glasgow



THE Vernon Fosters dislike anything that even suggests pretentiousness or elaboration. In their estimation, a well-designed house is one that is interesting in its lines and proportions and in the textural surfaces of the various structural materials. They consider that ornament in most cases is meaningless and unnecessary and therefore is used merely to affect extravagance.

Conforming to the owner's mandate, the house which Edmund T. See, Architect, recently designed for the Fosters at West Orange, N. J., is thoroughly simple in its composition with an Early American doorway rightfully serving as the focal point and windows and doors arranged to form a well-balanced design. Built close to the ground, with decided accents on horizontal lines, a close relationship between the house and its site is attained. The hip roof of wood shingles which surmounts the brick walls tends to further emphasize the horizontal movement.



The plan of the house is thoroughly practical with the floor space arranged to meet the personal needs and requirements of Mr. and Mrs. Foster and their two children. The important living rooms are planned so that they face the southwest, open to the prevailing summer winds and flooded in sunshine during the greater part of the day, while the windows of these rooms command a delightful view of the garden which closely adjoins the house. This garden which was designed by Mrs. Ellen Shipman, Landscape Architect, is symmetrical in its plan to reflect the general character of the architecture of the house and yet, due to a judicious planting scheme, it is thoroughly informal in its design. This garden has been so carefully planned in its relation to the house that it seems actually a part of the house. With low shrubs



and flowers growing in a planting space adjoining the house and vines creeping this way and that over the brick walls, serving as natural ornamentation, the house and the garden are brought into still closer relationship. With the planting brought to the very threshold of the wide glass doors opening to the garden from the Sun Room at one end of the house and from the Breakfast Room at the

other, one passes so easily and so naturally from indoors to out of doors that, in the summer especially, one scarcely realizes the line of demarcation where the house ends and the garden begins.

While the Fosters are as much adverse to a display of extravagance inside the house as outside, they feel that they spend so much more time indoors than (Continued on page 49)



N CLARK, ARCHITECT



AGNES SELKIRK CLARK, LANDSCAPE ARCHITECT

A NEW OLD-FASHIONED HOUSE IN CONNECTICUT

By R. W. SEXTON

ALTHOUGH many of the houses that are built today reflect in their design certain characteristics that were peculiar to some one of the old styles of architecture, the architects who design most of these houses make no pretensions to impart to their designs the character of any one definite style. It is natural that the houses designed by the master architects of the sixteenth, seventeenth and eighteenth centuries give inspiration to our architects today, but it is in adapting certain ideas which characterized these old houses and developing a design that will be appropriate to these times and shall meet modern needs and re-

quirements that our architects today give expression to their creative genius. Thus, while the house that Cameron Clark, architect, recently designed for Louis Weidlich at Southport, Connecticut, suggests certain qualities that recall both the Colonial and Georgian styles, the design is original and serves as an interesting example of domestic architecture in this country today.

The house is occupied only by Mr. and Mrs. Weidlich and their servants. Their requirements were not unusual, desiring only that in its design the house be appropriate to its locality and that the

(Continued on page 49)





IN BYERS, ARCHITECT. EDLA MUIR, ASSOCIATE

Photos by W. P. Woodcock

An Up-To-Date Ranch House In The California Hills

By R. W. SEXTON

LOCATED on the crest of the Pacific Palisades, against a background of peculiar charm, the house of George E. Barrett, at Los Pulgas Canyon, Los Angeles, California, has been designed by John Byers, architect, Edla Muir, associate, to reflect the rugged character of its site and thereby to enhance and in no way to detract from the rare beauty of the natural landscape. The property on which the house is located, which was a part of one of the original Spanish settlements, consists of seventy acres on one side of a public boulevard, with an additional forty acres flanking a canyon down to the sea on the other side. The grounds have been beautifully landscaped, with wide open spaces, sometimes as large as an acre or two in extent, set out as lawns, flanked with flowers and shrubs characteristic of the locality, and bridle trails, winding between the sycamores and native oaks in the natural (Continued on page 50)



SEVENTY
YEARS AGO,
BERTHE MORISOT
DEVELOPED A
TECHNIQUE
THAT IS
ELECTRIFYING
TODAY



ONE of the most surprising shows of the season was given at the Wildenstein Galleries in December. Berthe Morisot who was born in 1840 and lived to be nearly sixty, was a favorite pupil of Manet, and in her work suggests some of Manet's finest traits—his authority, his precision, and his honesty. Yet she has a freshness of vision that would keep her from painting like Manet—in fact, from imitating anyone. Those qualities that ally her with Manet are definitely hers, though possibly brought to birth through his valuable and enlightened instruction. She possesses that rare kind of imagination that gives vividness and intensity to her very sensitive outlook. She likes what we call "the common things" of life, knowing full well that there are no "common things"—that all things have their beauty of form and rhythm, of hidden or revealed drama.

Out of this magnificent show at the Wildenstein, we selected two of the most personal and convincing of her paintings: "Le Cerisier" (above), and "La Servante." The color is gorgeous in both these pictures—in fact, it was overwhelming throughout the exhibition.



ABOVE: *Anemone pulsatilla*, from the Tyrol. Below: *Echium simplex*, "Pride of Madeira." Note its height in comparison to the house.

PERIPATETIC PLANTS

From Far Countries They Come to Decorate Our Intimate Gardens

By ANDERSON McCULLY

AMERICAN gardens have gathered unto themselves plants from the world's far reaches, greatest heights and lowest depths. Some have been with us so long they seem a part of our own, while others are still wrapped about with the strangeness of their far homes. Did we but know the histories of all their captures, even the plainest doorway garden would become living romance.

The Regal Lily now blooms so freely in our borders few of us remember that its home is in the high mountains of

the Hupeh section of Western China; still less the avalanche that swept down on Ernest Wilson as his party stumbled through that wild gorge. Wilson leaped. His sedan chair was swept to the torrent below. His leg was broken. He was caught, unable to move. A frightened mule train thundered down from above. Every one of the forty mules in the mad rush stepped over Wilson. Splints were made from the broken camera tripod, Wilson carried down that terrible trail, skirting precipices, crossing terrific gorges on rope bridges, on and on to at last reach a medical missionary's hut, and long, long after, a Boston hospital. Despite he was a lone white man among them, not even speaking their language, Wilson made his Chinese carriers pack the Lily bulbs as well as himself. And so, though a limp remained with him always, the Regal Lily came to gardens.

While the Regal stands supreme, it is far from being the only worthy Lily from fearsome reaches of Asia's great heights. Adventure rides high behind the finding of each one from the easy tempered Henry to the oft disdained Goldband, dweller on detritus slopes of Japan's sacred Fujiyama. *Lilium philippinense formosanum* rewards us with delicious white trumpets within a single year; but doesn't it quicken seed-sowing to vision again Wilson intrepidly urg-





M^ECONOPSIS quintuplinervia.

ing the reluctant headhunters of Formosa farther into the mountain fastnesses, bribing them as they lagged with the promise that they might fire a single shot from his rifle at the end of the stage? One white man, savage headhunters, the rifle that they coveted—but Wilson not only went, he returned.

Gladioli are another familiar garden flower that take our thoughts to far places, for it is in the center of Africa, beside the mighty thunder of the great Victoria Falls, drenched with everlasting spray that the graceful *Primulinus* type was found. The Kurume Azaleas grew first upon the sacred Mount Kirishima; the Beauty Bush in Central China. From Turkestan comes the great Foxtail Lily, *Eremurus robustus*. Mexico sent us the Dahlia; while the history of the garden Rose goes back to Persia. Our Waterlilies are buried in antiquity, *Nymphaea lotus* being pictured on an Egyptian tomb 2500 B.C.; while perfectly preserved wreaths of the real flowers and leaves of *N. caerulea*, that we still grow in our garden pools, have been found on the mummy of a princess dating from 2000 B.C. This latter was an emblem of the Nile God, and a symbol of resurrection, being the sacred Lily of Ancient Egypt. Yet strangely, it was customary to present one of its blue flowers to each guest at convivial gatherings, while the tubers were eaten.

Such antiquity would make an upstart of the small Chinese *Nymphaea tetragona* of our tub gardens, for it was not until the eleventh century A.D. that Chou-Tun-I wrote reverently of this emblem of purity and truth. Buddha sits upon the pink-tipped *Nelumbo nucifera*, the padma of the Hindu prayer. Hindostan, Tibet, Nepal are richer in the gorgeous species, that we still place in our pools despite newer hybrids. The blue *N. stellata* is a day bloomer, and the deep crimson *N. rubra* opens its glory to the Hindu night.

While our older garden flowers can take us upon far

dreams, the new material that has been reaching us in recent years whets romance with the lure of unknown beauty and behavior—Himalayan *Rhododendrons*, the great bog *Primulas* of Asia, and the more elusive ones of the stupendous heights, Blue Poppies, and bluer friendly *Gentians*, the gay palely blushing *Geranium napuligerum* of China, brilliant *Daisies* and strange bulbs from Good Hope, hardy *Cacti* from the Argentine, *Bellflowers* from high above the blue Italian lakes.

Wide in scope as all this material has been, our rock and water gardens seem most to have profited. For a really moist place in the garden, there is the giant *Primula florindae*, reaching a good four feet in height, with large heads of a particularly pleasing clear yellow drooping bells, deliciously fragrant. The leaves are crisply attractive with their deep veining. Bloom holds well for at least six weeks of summer, often longer. This seeds easily. The fragrant and strong growing *P. glycosma* might be used for a purple foil; or the scarlet-braced violet *P. littoniana* from Yunnan could be grown nearby on ground a little drier; while the golden *P. bulleyana* and rosy-purple *B. burmanica* add more days of garden color. These are all easy dispositioned *Primroses*.

(Continued on page 54)

M^ESEMBRYANTHEMUM
cuniflorum, hardy annual
Figmarigold.



ABOVE: *Primula nutans*, from Yun-
 nan. Center row, left: One of the
 many-rayed blooms of the Veldt arcto-
 tis, *breviscapa aurantiaca*, from Africa.
 Right: *Geranium riafuligerum* (*G. for-
 reri*). Below, left: *Gentiana forreri*,
 from the Alps. Right: *Primula florindae*,
 from the Himalayas.



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Photos by Anderson McCull





AN Italian Primitive, Della Robbia madonna and Majolica and glazed terra cotta accessories combine in this Italian dining room with fine walnut furniture and rich fabrics of Renaissance persuasion. French & Co., decorators.

OUT OF MUSSOLINI'S LAND

Italian Tables as Set in This Country

By LAURA LORENSON

THE great hall was the scene of gracious hospitality in the Italian Renaissance. Long planks, placed on trestles in front of the benches that lined the walls, were covered with fine linen table cloths. The guests talked animatedly as they strolled in from the garden, brilliant conversation being the order of the day. After the repast, the tables were removed and there were music and dancing.

If this banquet might as well have occurred yesterday as five centuries ago we need only recall that the impetus given to life and art in the Renaissance is still felt. It was a period of awakening to the need of beauty in the home. Under the influence of the architect, who was also responsible for the interior decoration and furnishings, the austerity of the Middle Ages was gradually replaced by

a more comfortable and even splendid way of living. Eastern art and culture were moving westward and there was a revival of interest in classical art.

The minor crafts, as tributaries of the great river of art, received their share of attention. Table appointments in harmony with the spirit of the time were thus produced.

There is still somewhat of the Renaissance period available for use in present day homes. An old piece of glazed terra cotta, known as Della Robbia ware, Majolica, silver or glass, will often serve charmingly as a centerpiece and, at the same time, "set" the period of the table. Fortunately, the afterglow of Italy's golden age of art still lingers and many of the table appointments of modern manufacture reflect its traditions. *(Continued on page 51)*



ABOVE right: Damask table
 linen from Mosse; Majolica
 service plates from Mrs. Ehrich;
 silver from S. Wyler, Inc.; Vene-
 tian glass candelabra and goblets
 from Little Galleries; Venetian
 glass centerpiece from Carbone,
 Inc.; flowers and compotes from
 Gerard; tapestry from H. Mich-
 elyan, Inc. Photos by Mattie Ed-
 wards Hewitt. Right: Antique
 glass candlesticks and terra cotta
 pineapple from French & Co.;
 silver from S. Wyler, Inc.; De-
 lta Majolica service plates and
 Venetian glass from Gerard; old
 Majolica vase, French & Co.
 Venetian glass from Gerard; old
 glass centerpiece from Carbone,



ROBERT LAW WEED, ARCHITECT

Nat and Irving Eastman, owners and

THE façade of this dramatic house at Miami bespeaks all the clear intensity of good Modern design.

MODERN POLYCHROME DERIVED FROM SEA AND SKY

By ALAN JACKSON

THE merit of Modern is not in stylistic considerations but in that much abused word, "function." In other words, if a house is comfortable and convenient inside—where you live—you should in logic not care what it looks like outside—where obviously you do not live. But the joy of Modern, when it is good, is that it is not only pleasant to live in inside, but it is also pleasant to look at from the outside.

This preamble, which sounds like the famed "fur side inside skin side outside" parody of *Hiawatha*, brings us neatly enough to the herewith illustrated residence of Nat and Irving Eastman, decorators, designed by Robert Law Weed, architect.

Miami Beach, where this house stands, is a particularly fortunate setting for Modern. The sea and tropical flowers complement Modern's polychrome; the sun justifies its brilliance. You have here a house finished in lemon yellow





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AT the bottom of the opposite page is a detailed view of the front entrance, which is of carved Florida marble, with a Formica door. On this page is shown the sun deck, whose austere outlines are mellowed by gay flower-boxes.

Photos by Gottscho

plaster and white and blue lintels. The entrance is carved Florida marble and a Formica door. The house itself has sweep and simplicity; it is lean as a ship. F. P. A., the New York *Herald-Tribune* columnist, who as for many years waged a campaign for visible house numbers, would be pleased with this entrance. At night, the figures of the house number are electrically illuminated. And the door itself is indirectly lighted from fixtures placed under the flower boxes that line the windows on the second floor. The little circular arrangement on the door is one of those one-way mirrors, lately of speakeasy fame, whereby residents of the house may look through it at the outside, while the door bell ringer sees nothing but the reflected image. All this is detail and gadgetry—it is not to overdecorate, for it can be eliminated with no loss of decorative effect and its practical value to a private owner is questionable. But remember that the Messrs.

Eastman decorated this house for themselves and this is what they like. There should be no right or wrong in decoration and detail: the question should be, does it suit the client and make him happy? Decorators Eastman must certainly have known how to suit Clients Eastman.

No gadgetry, but an important fixture in a tropically-situated house is the running shelter over the second story windows. The photographs happily show how this functions to keep the windows in shade when their façade of the house is in direct sunlight.

Now the colors of this exterior are arbitrary but the shape, dictated by the inside of the house, is not. There are certain features of the interior which deserve special mention and commendation.

The house is laid out as an L, the main entrance being on the side which corresponds to the L's longest bar. At the point where the two bars of the L meet (to the right



THE dining room adjoins the living room, and has walls of Duraleather in champagne and pale green. The table and sideboard are chromium.

of the front door) are situated the kitchen and laundry. This is a most workable arrangement and it is a pity more architects do not recognize it. For one thing, it puts the working quarters near the front door, thereby saving the maid a long trek when she has to admit a caller. For another, it puts these quarters on the street or public side and allows the residential quarters to face the garden (which is enclosed by the L's two bars). This respect for the residents' privacy is also beautifully exemplified in the living room which has no windows whatever on the street side. Ample light is admitted through a glass brick wall facing the garden. A dining room, which gives onto a garden loggia adjoins the living room, with double drapes and cellophane curtains between them. This is, of course, in the best modern tradition: the multiple use of space. When the curtains are drawn, the dining room is a unit in itself. When they are pulled back, dining room and living room together form a larger room for a party or a dance.

The use of that newest and most important material, glass brick, has been especially successful in this house. The kitchen and laundry have glass walls, so has the ground floor studio which faces the street. Thus, in the studio particularly, all necessary light is obtained, with no shadows and with none of the disturbances which an ordinary window facing a thoroughfare nearly always admits. A brief description of this studio gives inkling of the

decoration and facilities that characterize the house. Its large glass brick wall faces north for an even light. On one wall is a motion picture screen which, when not in use, is covered with Celanese drapes. The wall facing the street is decorated with a large photomural. Furniture is composition leather and aluminum. The walls and ceiling are sheathed in planking of three shades of brown and the ceiling has a ventilator with its housing on the roof. On each side of this ventilator are four rows of lighting strips, set flush with the ceiling and fitted with reflectors to assure even artificial illumination. The floor is terra cotta tile; bookcases are built in. Rugs are goatskin and wool. The windows have red and grey draperies. The studio has its own shower room and loggia. Like all other rooms in the house, it has an intercommunicating telephone. And like all other rooms in the house, if the primary electric supply fails (which is likely in a land of occasional storms), it can make use of an emergency lighting system which automatically switches on battery-connected lamps.

The garage also needs mention. At the left of the studio, it has access to the house through the studio loggia. A post set at the street's curb has a little button which when pressed opens the garage doors so that the driver does not have to leave his car to drive in. Above it, are the servants' quarters, forming a complete unit with two bedrooms and a bath. This is an excellent arrangement. It assures the servants privacy and gives them their own apartment.



AT the left is the studio, which boasts an entire wall of glass blocks. Below is one of the bedrooms in this unusual house. Note the effective light and dark treatment of the walls.





RS. Harrison Williams.



RS. Raimond von Hofmannsthal.



L ADY Iya Abdy.

THREE INTERNATIONALLY FAMOUS HOSTESSES

As Painted by Cecil Beaton



HIS Magnificence, Chin-Chin, blue-ribbon-winning silver Persian, owned by Mrs. Henry W. Taylor, keeps abreast of the current news, as befits a creature of his exalted station and noble beauty.

THE CAT—"GENTLEST OF SCEPTICS, SLEEPIEST OF FRIENDS"

(Antoine Lemaître)

By LENNA GLACKENS
Pen Sketches by the Author

THE cat fancy is comparatively new; for while different breeds of dogs were developed for different purposes, all cats serve the same purpose equally well. For this reason, cats seem to be the product of environment and natural selection, rather than of human

ideas of how a cat should look. (Otherwise, we might have long, low cats, short bow-legged cats, hairless cats, etc.) Nevertheless, there are in this country six races of cats, and three large associations devoted to perfecting them, viz: the Cat Fanciers' Association, the Cat Fanciers' Federation and the American Cat Association; and two monthly publications devoted to those who are devoted to perfecting, viz: "The Cat Courier" and "The Cat Gazette."

In the numerous cat shows held throughout the country,

the indolent long-haired broad-faced Persian is still the favorite. But recently, the Egyptian-sculptural Siamese, once never seen outside Siam, has run a close second. Among the first Siamese to be imported directly to this country, were a pair belonging to Madame Blanche Arral, the Belgian opera singer. In 1903, Madame Blanche Arral was in Bangkok, and gave a "command" performance for King Chululongkorn, grandfather of the present king. Afterwards she was shown over the palace grounds, and saw for the first time Royal Siamese cats. Says Madame Arral:

"I could not resist exclaiming at their exotic beauty, with their fawn bodies, dark masks and blue eyes. . . . A few days later, when I took my departure from Bangkok, I was waited upon at the boat by a palace functionary, who presented me with a purse of a hundred twenty franc pieces and a cage containing a pair of those marvelous Siamese cats." Those cats were the foundation of Madame Arral's famous Royal Siamese Cattery at Grantwood, New Jersey, which flourished for many years.

The Abyssinian and Burmese cat are still more recent importations. The former is russet ticked with black like a hare, the latter a soft cocoa-brown, like natural beaver. Both have the same companionable, rather dog-like nature, the same wedge-shaped face and large pointed ears as the Siamese, but a less loud and mournful cry.

The Manx, *felis catus anura*, hails from the Isle of Man. It is quite tailless, with forelegs a good deal shorter than hind, which imparts a rabbit-like gait. It is probably of Oriental origin, being slighter and smaller than our cats. Some think it was brought by the ships of the Spanish Armada. However, all tailless cats are *not* Manx!

The Maine, or coon cat, is just a Persian that has gone native, a New England Parsee. It is handsome and very hardy, but usually lacks the points, such as clear color, that cat fanciers look for.

FOUR Royal Siamese kittens, descendants of a pair presented to Madame Blanche Arral by King Chululongkorn of Siam. No Plantagenet or Bourbon could be more aristocratic. The sky seems to be the limit of their gaze.





The domestic short-hair, though extremely prevalent, is by no means an humble or vulgar animal, and appears without disadvantage among its Levantine brothers at the cat show. However, it is less interesting to breeders, because such excellent results are usually obtained without any "breeding" at all. Rose O'Neill, in her novel "The Goblin Woman," seems to prefer the "Plain" cat, for she speaks (Chap. XXIII) of "this clear anatomy, unobscured by flounces, frills, ruffles, feathers, fronds, wavings, rodomontade and furbelows of fur. Here," she says, "we have the clean vigor of a shape designed in angles, but relenting into curves . . . rondure that retains the integrity of angle."

* * *

If you have a cat, say to her some day, as she occupies your most comfortable chair, apparently asleep: "You are the most controversial of all animals. What is there about you that divides men into two camps, the philofelists and the ailuraphobiacs?"

She may twitch an ear, wrap her tail more neatly about folded paws; may even slide a golden eye in your direction and quickly shut it again. Cats are so used to being apostrophized!

"Je salue en toi, calme penseur

"Deux exquis vertues, scepticisme et douceur"

said Antoine Lemaître. And Graham Tomson:

"Yet must I humble me thy grace to gain,

"For wiles may win thee, but no arts enslave."

And Baudelaire:

"Amis de la science et de la volupté."

And how the feline breast must have rumbled with pleasure to be called by Swinburne: "Statelily, lordly, kindly friend!"

An Arab legend tells that on the Ark, Noah's family complained of the mouse, from whose ravages it was impossible to protect food or clothes. Noah prayed for a solution to this new problem, whereupon the lion sneezed, and a cat ran out of his nostril. The mouse was so frightened that he took to living in holes. Apparently, this is as near as we can get to the true origin of cats, for there is no record of them before 1600 B.C., when they began to figure prominently in the domestic and religious life of the Egyptians. Of pet cats, among the earliest representations, better still, "portraits" is the statue of King Hana, Eleventh Dynasty, with a cat at his feet. We even

know this cat's name . . .
Bouhaki.

The cat-headed goddess Bast personified the gentle life-giving rays of the sun. She was sometimes identified with a moon deity also, and Herodotus thought her an aspect of Diana Triformis. Plutarch wrote that cats were considered sacred to the moon because the female had first one kitten, then two, then three, and so on up to seven, making



"BRAINLESS," the famous pet of a famous lady, Isabel Patterson, writer and critic, is, to quote his mistress, an outdoor cat and a pretty tough tom." His agility in catching moles makes him useful as well as entertaining.



KALLISTA O'NEILL, sister of the artist-author, Rose O'Neill, embraces, with justifiable pride, her tawny-gold cat with seven toes and honey-colored eyes, whose name is Chinko.

a total of twenty-eight, the number of days in the lunar month. Plutarch himself didn't believe that story, but affirmed that the pupil of a cat's eye *does* grow larger as the moon waxes, narrower as it wanes. The Egyptians also believed that Ra, the Creator, had assumed feline shape to kill the Evil Serpent, an incident depicted on several papyri.

From the end of the Egyptian Empire until about 260 B.C., cat history suffers an eclipse, but cats were presumably introduced into Europe from Egypt. The Roman writers disliked them, and only mentioned their vices, chief of which were laziness and killing pet birds. Yet, in the Temple of Liberty built by Tiberius Gracchus, the goddess has a cat at her feet. Later, the artists of the French Republic revived Liberty and her cat Independence. But between were long years when neither the one nor the other was much thought of. These were bad years for the cat.

As has been pointed out before, the gods of one religion, are the devils of the one that supplants it; and, to the Christian Church, the older religion was "devil-worship," its communicants witches. Cats suffered no less than humans from this unfortunate view, for they were the "familiars" of witches, sometimes even the witches themselves. Zoanthropy, the changing of people into animals, was in those days a common belief. In the Sixteenth Century in Aberdeen, for instance, no one doubted that the cats seen nightly around the "fish cross" (probably in the fish market) were witches celebrating their unholy rites. In France it was long a custom to throw cats into bonfires on Saint John's Eve, under the impression that they were witches in



TWO handsome young Siamese evince interest in the work of Simeon Braguin, artist, illustrator and designer. Photo by Alexander Alland.



"SNEGOUROTCHKA" (Snow-Maiden), known as the "White Angel of Gramercy Park," has a disposition as graceful as her svelte and delicate figure. She is the property of Mrs. Johannes Steel.

disguise. There is an interesting entry in the journal of Doctor Hervard, court physician to Henry IV: "24th June at Saint Germain. The Dauphin was taken to the King, who took him to the Queen. He obtained leave to spare the lives of the cats about to be burned in the bonfires." The future Louis XIII was then three.

Witches had a certain control over the elements, and sometimes would raise a gale in order to sink a vessel. Cats were a part of the spell, and that is why the appearance of a strange cat on a ship is considered an omen of bad weather; but to throw it overboard is worse. That witches were not devoid of patriotism is clearly demonstrated in a legend recorded by Dr. Macleod. A Spanish ship was approaching the coast of Scotland on a vengeful mission, when all the local witches perched in the shrouds, in the shape of cats, and conjured it to the bottom.

For one reason or another, the cat has had many detractors, among them: the Roman writers, the naturalist Buffon, who called it a faithless servant, the poet Ronsard, Henry III, who fainted at the sight of a black cat, Saint Dominick, who said that the Devil wore that form, Shakespeare (except Shylock: "The harmless necessary cat"), and Boswell, who was uncomfortable in the room with one. But its admirers have been equally distinguished. To mention a few, Mohamet, who cut off his sleeve, rather than disturb his cat, who was sleeping on it; Petrarch; Cardinal Wolsey; Montaigne; Tasso, who addressed a fine sonnet to one; Lord Chesterfield, who left pensions to his; Doctor Johnson, who went himself to buy oysters for Hodge, "lest the servants having that trouble should take a dislike to



"METAPHYSICS," very black and omniscient, in the arms of the artist-satirist, Peggy Bacon. From the famous portrait by Alexander Brook, clever, whimsical and witty!

the poor creature"; Dupont de Nemours, the naturalist philosopher, who studied the language of cats and declared them more intelligent than dogs; Robert Southey; Carlyle; Victor Hugo, whose cat is said to have modelled itself on its master, and Chateaubriand, who hoped that he had acquired some of his cat's ways; Pope Leo XIII, whose tortoise shell "Micetto" Chateaubriand inherited; Sainte-Beuve, who allowed his cat to play on his desk, among his most precious papers; Swinburne; Baudelaire; and Theophile Gautier, Pierre Loti, Champfleury and Agnes Repplier, who wrote books about cats; and Peter Breughel, Goya, Gottfried Mind ("the Raphael of cats,") Wisscher, Hok'sai, Grandville and Delacroix, who liked to draw them.

The philofelist who could best have denied the accusation of selfishness, so often brought against the cat, was Sir Henry Wyatt, father of Thomas Wyatt, the poet. Under Richard III, Sir Henry was imprisoned in the Tower, where a cat used to visit his cell every day. (Continued on page 50)

THESE Persian twins have extraordinarily lion-like faces, which is not to be wondered at, after all, the King of Beasts being a not-too-far-removed cousin.





A. RUTLEDGE SMITH, DECORATOR

Furniture designed and executed by Jacques Boda

EIGHTEENTH CENTURY WITH A NOD TO MODERN

By JOHN MARSMAN

THERE exists about an antique object of furniture a kind of emanation or aura—supplied, it is true, by ourselves, and felt only by ourselves as we look upon it—that is at least as persuasive to charm as the beauty the object may hold for the eye. It is a most variable quantity, this emanation; it may be strong and richly colored, or feeble and just faintly sensed, or it may be quite flat, for it is born only in the mind of the beholder and is utterly dependent upon his faculties, upon his knowledge, imagination and, not least, his curiosity. And, like emanations generally, this kind assumes no distinct form, but is fused of more than one impression or mental picture. And it is shot through and through with that delicious sense of

mystery that attaches to ancient things, particularly to beautiful ancient things.

The pictures an old Louis Quinze chair, for instance, suggests: the fetes or tragedies, the other-world happenings it has witnessed; the people it knew, now vanished and probably forgotten—what were they like? Were they handsome, aristocratic, rich, important? What were their quaint, their admirable customs? The invasion of such questions, though they most often are without answer and unanswerable, and the sense, too, of something lingering about this chair still of “old, unhappy, far-off things, and battles long ago” augments immeasurably its charm.

Associations of this sort, or nebulous imaginings, are not

THE dining room is wholly traditional. The furniture is English Regency; but a faint Modern note is introduced in the curtains, designed and executed by Danaper, Inc., which are champagne, salmon and brown, and the floor, which is of rubber tile in ivory and salmon.

REPLICAS of Eighteenth Century furniture are used exclusively in the living room of this Sherry-Netherland apartment. There are some Modern touches here, too. The rich old sofa is upholstered in silver-blue diagonally striped velvet. The comfortable winged bergère is in a Modern brown and white fabric. The pair of round console tables accentuate the white glaze on the walls, and the curtain material has an oyster-white ground with a café au lait Louis XV design.



Photos by Emelie Danielson

Curtains by F. Schumacher

requisites to the enjoyment of the beauties of an old object, or a modern replica of an old object. But they do have a way of insinuating themselves, and it is useless to try to deny their stimulation.

What one inevitably asks, consciously or no, as an old piece or replica increases its hold upon our affections, is: "What were its surroundings like originally? What was its intention? Was it designed especially for a certain place, or was it part of a suite?" Sometimes it is possible to learn. Usually, one must be satisfied to know that it reposed once upon a time in a beautiful room. And there are still many of the old beautiful rooms left to help with their suggestions as to how this particular room must have appeared.

That is what they can do when we ask them, these old rooms—help with suggestions. That is what they can do best after they have suffered themselves to be viewed and studied, memorized and perhaps laddered and measured to the last minute detail. They have, of course, suggested forthright copying. They have suggested the borrowing of the design of some salient architectural feature only. They have suggested everything, in fact, sometimes with unhappy results.

But certainly the sanest ideas that they project for appropriation of our present-day room-designs are those that allow fully for our more scientific modes of construction and for our own peculiar ways (Continued on page 52)

Apartment at the Sherry-Netherland

Curtains executed by Seelev Scalamandre



THE furniture in this bedroom is also reproduced in Eighteenth Century mode. The beds are richly covered in cream quilted satin, the curtains are of white silk, in delicate contrast with the pastel blue of the



MAKING THE SMALL ROOM SPACIOUS

By ELIZABETH AVERELL ROGERSON, A.I.D.

THE more we travel about the world, the more inevitably we desire space in our home—not larger houses (everyone now is planning for the smaller houses); but a sense of space which is essential for peaceful living. And there are many different ways that decorators employ to attain an air of spaciousness in limited dimensions.

From the very beginning, we should work cooperatively with the architect, because, we shall need his constant support while the house is in process of construction, if the decoration of the interior is to prove a success.

First, the house should be so placed that as many windows as possible carry the eye out to far vistas, over lakes or lawns, to rivers or far-hills. If the garden area is small, then let the eye travel across the swimming pool, over the little croquet lawn, out to a neighboring garden, or over a waving field of grain, or through a pergola to a bit of flower garden. But, unless utterly impossible, there should be a vista in every room; and the curtains and window draperies should be so planned and adjusted that they never close off the vista. In fact, I seldom consider curtains as a decorative detail. They should always be developed from the window itself, never allowed to be either flamboyant or to interrupt the space. Of course, in city apartments, it is sometimes impossible to get any outlook from the windows; and here is a chance for painted shades, for Venetian blinds, for graceful draperies to relieve the monotony of the walls.

The architect again has to be consulted about inset features in the walls, which count so much in adding space to the room. In the small room, it is always wise to have the small shelves set back into the wall, and the larger bookshelves made flush with the outer surface. It is also possible today to plan an inset space for the new spinet grand piano. Then there are deep-set windows with wide sills for flower-pots. If your walls are one tone, you can strike a decorative note by painting the inset shelves a different color: or, if your books are very brilliant, the space could be done in a hard oyster white.

If the architect is willing, and the scheme coincides with the plan of the room, a small oval fireplace is an admirable feature, and has the advantage of taking up very little space. Against the wall, each side of the fireplace, could be placed low seats with pillows; and the fireplace becomes almost non-existent when the room is furnished. If this is not consistent with the rest of the decoration, the chimney breast can be very shallow, and the fireplace as narrow as proper for good draught.

If the front entrance has to be considered, and is of small area, the best plan is the circular stairway. This does away with the static note of the side-wall staircase, and leaves space on every side.

Rugs should be very simple in the hallway, and it is a wise arrangement to have the walls painted or papered in much the same scheme as the living room, so that the large room seems to be an extension of the hallway, or vice versa.

It is well to talk over the wall structure with the architect, and get his consent to have the walls flat and plain, not paneled or wood-lined, because all that detail eats up space, and the impression of space.

The new wallpapers are especially interesting for the small room, because the best of them are either very conventional repetitive patterns, or they revive the old landscape paper, which, in monotone, greatly enhances the size of the room, and furnishes vistas which may not be found outside the windows. But mural paintings in brilliant colors should be avoided. They will easily make the difference of the sense of a foot or two of space and, in a small area, are very restless and confining. Walls painted dark green, dark blue, or black tend to constrict wall spaces: yet there are decorators who feel that the light surfaces draw the walls close together. I suppose certain things could be done in the room to counteract this; but I find myself inclined to dark surfaces in limited spaces.

Perhaps one of the most important matters to recognize and bear in mind when decorating the smaller rooms is the value of reflections. The reflections that come from the windows and from the very careful, right placing of mirrors—large square mirrors placed on a flat wall opposite a window—double the size of the room in effect. So use mirrors, not only in the old-fashioned way, to arrange a hat, or the new-fashioned way, to watch the course of a lipstick, but as really the means of increasing space values.

The use of lights must be considered. The more lights there are in different sections of the room, with their consequent shadows, the more space is broken. Diffused lighting from the ceiling or in the wall is very significant and, of course, excellent for the eyes. This need not preclude entirely the low lamp for reading or writing. But in a lighting scheme, the broken light spots are a bad investment.

Of course, a matter of most seri- (Continued on page 53)



AN outdoor stairway leading to the upper story of the home of Mrs. Paul Fagan at Pebble Beach, California. The stairway is so designed that it is an integral part of the architectural structure. A Jacob's ladder in modern architecture. George Washington Smith, Architect. Photo by Dapprich.

“JACOB’S LADDER”

By RAYMOND T. B. HAND

STEPS and stairways, when once they become something more than glorified stepladders, have always intrigued human imagination. Before the age of the flying machine, they were man's only means of ascending above the ground. Jacob dreamed of a ladder reaching to high heaven, Jack

grew a beanstalk that led to where, we have forgotten. In Germany, Goblin carpenters were said to have built overnight a slender ladder that reached to the top of Teufelsleiter, never scaled by man. On top was Garlinda, held prisoner by an ogre, her uncle. The knight who essayed to



A WINDING garden stairway enclosed in an iron railing leads from the garden to the house of F. F. Prentiss, Pasadena, California. It is given an especially attractive setting, with the high parapet, the sculptured figures, and the little pool, in which the landscape is reflected. Greene & Greene, architects and landscape architects. Photo by Charles Alma Byers.

ascend the frail Goblin ladder won Garlinda and a golden dowry—even uncles, who kept their nieces out on mountain tops, recognized and rewarded bravery.

When men became clever in the arts of building, they tried to construct stairways that would not only be beautiful, but those that might in some degree inspire such thoughts. Stone stairways of medieval castles gave medieval builders innumerable opportunities to draw upon their wealth of ability. These spiral stairs built within the thickness of walls have well been called “playthings of builders.” In planning and in building the castle, the builder served the feudal lord—in its stairways he served but himself; therein went all the subtlety of his art, in principle often profound, in execution sometimes recondite. Thus, in attempting to judge the height to which any period of architecture rises one should not forget the stairs.

Piranesi left for future ages not only fascinating studies of stairs, but perhaps a graphic rendering of the sensations of stair-climbing. These impressed de Quincey so much that he included them in his “Confessions of an Opium Eater”: “there was a staircase, and upon it, groping his way upward, was Piranesi himself. Raise your eyes, and behold a second flight, still higher—there is old man Piranesi, by this time standing on the very brink of the abyss.” Look again, if you dare!

Outside stairways and garden steps have become over the course of time quite separate and distinct. In stairways there is always an utilitarian motive—in steps there may be

nothing, nothing except themselves and their appeal to our esthetic sense. Quite early builders gave their attention to the traffic problems of stairs. There is in the Château of Chambord a double spiral stair; one spiral threads its way over the other, and those that go up never pass, or see, those coming down. In the garden there is never anything like this, for there, no thought of traffic ever arises. Here, and here only, is the designer-builder free from any confining thought of usefulness. The landscape architect never counted people, he thought solely in terms of pleasurable effects. Thus, when Alexandre le Blond built five separate sets of steps leading from an octagonal garden, he did not so because he expected all five to (Continued on page 51)

HERE a wrought-iron gateway gives entrance to a stairway leading to a terrace. Each elevation is enclosed in a stone wall, and the walls joining these steps are paved with flagstones. Residence of J. Eisner, Los Angeles, California. Gordon B. Kaufman, architect. Paul G. Thiene, landscape architect. Photo by Charles Alma Byers.

A MOST graceful and poetical stairway, half-hidden under a fern tree leads from the first to the second story of the home of Mr. C. F. Paxton in Pasadena, California. Reginald D. Johnson, architect.

A SPANISH flight of outdoor steps leads from the first to the second floor of the home of Earle C. Anthony, Los Angeles. A Spanish wrought-iron balcony overlooks the stairway, and there are many potted plants en route. B. R. Maybeck, architect. Photo James N. Doolittle.

OUTDOOR stairway in the home of Mr. E. J. Grant, Beverly Hills, California, leading from the tropical patio to the upper story of a very modern Spanish residence, with concrete grills and wooden shutters and a rose-colored tile roof. Gordon B. Kaufman, architect. Photo by W. M. Clarke.





n Ruhtenberg, owner and designer. Photos by Emelie Danielson



ie of Mrs. Cecil. Rose Cumming, decorator.
Photo by Mattie Edwards Hewitt



THE REASO

I AM firmly convinced that curtains, to be useful in the modern home, should not be of a nature that would confuse the average beholder into the belief that they were originally intended for spring dresses. After a careful survey, I feel free to announce that curtains have but two purposes: one, to shut out the glare of the sun; and the other, to add color and form to room decoration. They never should be regarded as separate items of decoration, as something to be thought of in detail, without relation to the general scheme and color of the room.

Curtains should be very simple, very inconspicuous in the way they are hung, very useful. Then, in addition to this, they may have height, dignity, gorgeous color, or a Gothic severity.

We are showing on these two pages a variety of window curtains. You

Furniture by Charak



Isabella Barclay, decorator. Photo by Go





Right Above—Card Room, Women's Athletic Club, Chicago.
Miss Gheen, Inc., decorators



R CURTAINS

will notice that I do not say "draperies", because I am so afraid of that terrible abbreviation, "drapes", which means nothing, and is a slang phrase that somehow is not worthy of its decorative import.

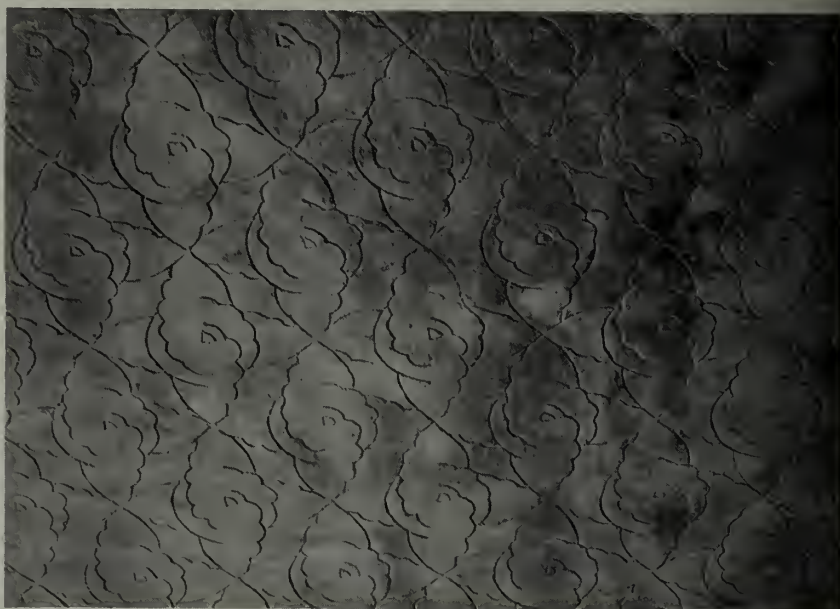
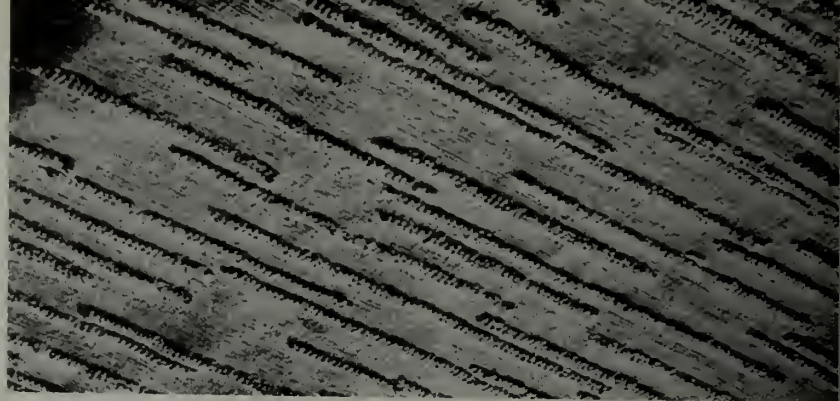
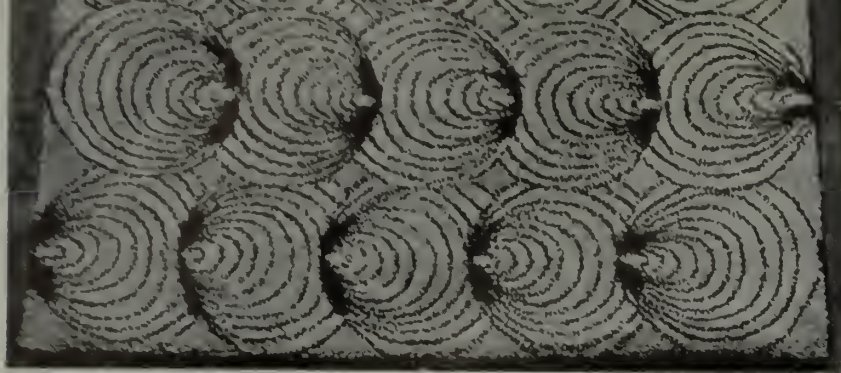
You will also notice a number of pictures showing undraped curtains, hanging straight from rod or cornice to the floor. There are very few trimmed, and only in a few cases are they cut to harmonize with the frame of the window. The value of great simplicity in handling curtains is that the plain arrangement reveals the richness of texture and pattern, and also does not encroach upon the style of furnishing and wall decoration prevalent.

—M. F. R.



Rooms from a home at Fairfield, Conn. Gertrude Baker, decorator.
Furniture by Brunovan. Photos by Mattie Edwards Hewitt

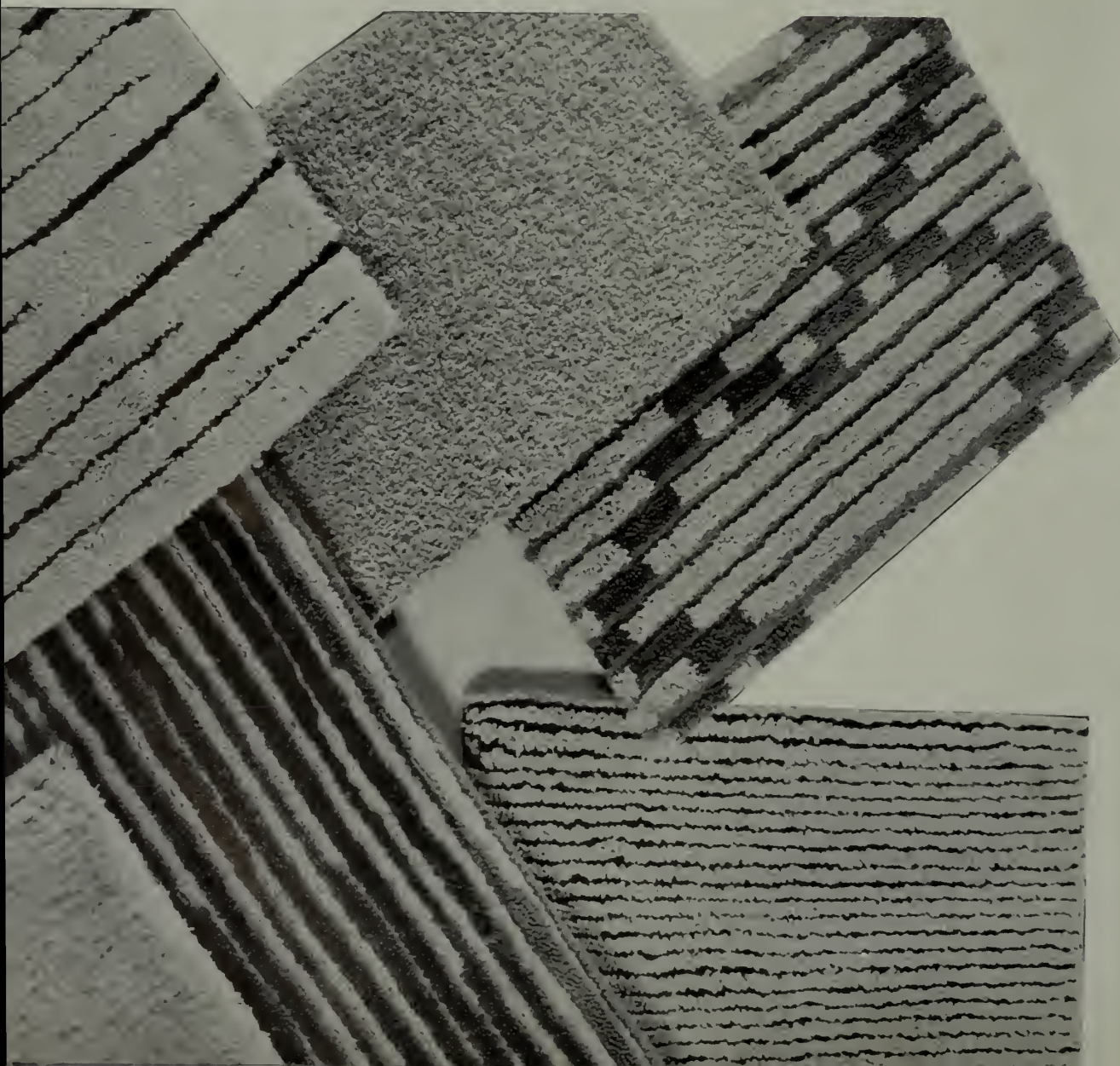




ON this page, from the bottom up: A group of Mohawk's exciting new Chenilles, custom-built in enchanting colors for modest budgets.—Some of Nelson Fink's sumptuous hand-carved designs from the V'Soske Shops.—"Shell" design, "Agawan" texture, by the gifted Frances T. Miller.—Another charming rug from Frances T. Miller, Inc., this design being whimsically known as "Hit and Miss," and the texture as "Peconic."—"Magnolia," a sumptuous one-tone rug, hand-carved by Nelson Fink for the V'Soske Shops.

SELECT YOUR NEW RUGS FOR TEXTURE RATHER THAN PATTERN

By ANNE CAPARN



ON the opposite page, left to right, top to bottom: One of Firth's exciting new "Perfect Naturals," so called because they are woven from natural wools and come to us undyed. The variety of shades is extraordinary. Photo by Worsinger.—No. 2515, a sleek modern rug from Bigelow-Sanford, in royal blue with touches of mellow gold.—"Dictator," a seamless Axminster rug in a smart, but not obtrusive, modern design. From Mohawk.—An intriguing new design, also modern, in tones of red and green on a tan ground. Alexander Smith & Sons. Photo by Old Masters.—Alexander Smith also proudly shows two other new rugs. The one at the left is a cheerful modern pattern in tones of ivory, gray and blue on a tan and rust background. The one at the right is an unusual combination of a Colonial hooked motif with a suspicion of Modern. The colors are ivory, green, blue and rust on a wood-toned background. Photo by Old Masters.—"Hunter's Thatch," a Provincial homespun by Firth, whose design is inspired by an old Bayou Sara pattern. The colors are very rich and soft.—No. 7152, another Sanforstan modern design from Bigelow-Sanford. This has a brown moresque ground, patterned in rust and beige.



RUGS, like everyone else (we hope), have made certain unmistakable New Year's resolutions for 1937. They have, so to speak, decided that their place is, after all, on the floor. They no longer betray that wearisome, though at times dashing, yearning to be obtrusive, to dominate their surroundings, to put furniture, wallpaper, draperies out of countenance. The patterns that once crashed upon your vision the moment you entered a room, have receded into their proper place in the perspective of a décor; although we in no wise mean to say that they have become so cowed that they have totally disappeared or become dull and uninteresting. On the other hand, patterns and designs have gained considerable distinction by this sagacious move. They have found that it is far smarter and more significant to be as chic and harmoniously simple as the future Duchess of Windsor than to wear all the spangles in the world.

That is why, for the owner of the small or medium-sized home, this coming season will be particularly felicitous in the matter of selecting rugs. For, in a room of limited space, it is surely not right that your precious pieces of Louis Seize, or Early American or Modern furniture should have to shrink in embarrassment against the walls because of a rug whose pattern or design allows no place for them. Now they can come bravely forward and take their rightful places in the scheme of things—and you no longer have to fear that you will wake in the morning and find that they have fled in shame and terror during the night.

With this becoming alteration in the decorative position of patterns, textures and weaves have become more important, so that, these days, you will find simply designed rugs of intricate and complicated weave. Chenilles, home-spuns, and carved rugs are coming *(Continued on page 50)*

DISTINGUISHED ROOMS OF THE MONTH

ON this page are two views of the morning room in the home of C. R. Walgreen of Chicago. The color scheme is particularly fresh and interesting here. The walls are airily painted panels on silver leaf, the ceiling lemon yellow, the woodwork silver. By way of contrast, the carpet is gaily turquoise green. The curtains are of lemon yellow cellophane, and the Venetian blinds are silver with yellow tapes. The couch is covered with yellow satin, and the chaise longue in green antique satin. The other furniture is of Sheraton persuasion, striking a note of graceful solidity in a décor that might otherwise be almost too elfin. A. Dudley Kelly of the O'Brien Galleries in Chicago, decorator. Photos by Jessie Tarbox Beals.





LIBRARY
COLUMBIA COL.

THIS stately dining room in a New York apartment was decorated by Rose Cumming, whose sense of form and color is always infallible. The very beautiful wallpaper is antique Chinese with a beige background. The fine Georgian table, so festively set with luminous crystal, has immeasurable dignity. The Chippendale chairs have smart white leather-covered seats. The whole décor has an air of graceful formality. Photo by Mattie Edwards Hewitt.



A DEFINITELY mannish man's closet is shown above. It is green trimmed with maple, and has shining chromium fittings. Note the convenient little shelf and mirror. From the House of Years at W. & J. Sloane. Photo by Demarest.



SLOANE goes bridal and presents this ultra-fastidious closet to please a young lady who still wears figurative orange blossoms in her hair. It is, like those super-elegant old private carriages we have all read about, aristocratically lined with quilted white satin trimmed with crimson. Photo by Demarest.



A GROUP of smart and indispensable closet accessories. At the extreme left: A set of useful and attractive garment and shoe bags from Hammacher, Schlemmer. Photo by Demarest.—Right: A colorful velvet hanger ensemble from Lord & Taylor, which will take care of everything from ties and scarves to suits and heavy coats. The fat straw-looking things are toe-pads for your shoes. Photo by Underwood & Underwood.—Below left: A clever invention is this clever hat tree from Hammacher, Schlemmer, which can be so adjusted that it will fit into the most infinitesimal of corners and will wonder to keep your 1937 pill-box hats off the floor.—Lord & Taylor show another handsome closet complete with shoe, laundry and garment bags, in medallion-patterned glazed chintz. You can have it in rust, blue, green or brown. Photo by Underwood & Underwood.





FOR the housewife, who is in need of space for her fine linens, W. & J. Sloane have devised this shallow, but spacious closet, whose shelves and walls are padded with yellow quilted satin, with blanket ties and boxes to match. The cabinets have mirror doors. Photo by Demarest.



TWO very intriguing closets from Hammacher, Schlemmer. The one above is a man's closet in black, grey and yellow, equipped with every conceivable kind of rack and hanger to fit every conceivable length and size and shape of male clothing. —Below is a woman's closet, done in blue and rose. The cabinet with drawers and trays is nothing short of a godsend.



CAPACIOUS CLOSETS FOR SMALL HOMES

WHAT'S in a closet these days? Just as much as there ever was, minus the proverbial skeleton; but all so beautifully arranged, so compactly assorted and shelved, so convenient to the eye and reach that you can no longer associate it with those yawning musty caverns of old, whose depths were plumbed but seldom, and then with the greatest effort, amid clouds of dust and fumes of camphor. Now, with the prevalent urge for smaller homes, the actual closet space is a good deal more limited than it was in the days of mansions and near-mansions; but a great deal more is accomplished in a few shallow feet than ever an old-fashioned store-room could have imagined.

On these pages, we show you a few closets cleverly and ingeniously adapted to limited dimensions. Not one of them is over four feet deep, although they can easily be adjusted to any desired size. Everything has its place, is easy to find; which, in this febrile era of rush and frenzy, when one dresses for the most elaborate parties in a few breathless instants, are advantages too obvious to be described. A closet should no longer (Continued on page 50)





DESIGN for a breakfast room in California. Mirror and bakelite and white leather are combined, in the spring, 1935 exhibit in the Barker Brothers Store. Keystone Photo.

AS YOU BREAKFAST ON LAND AND SEA

BREAKFAST on a modern yacht. The side chairs are of blue rep with walnut frames, and the armchairs are blue needlepoint. The curtains are ecru chintz with blue and green patterns. Lovely figures are shown in the niches beneath the port-holes—china fish of white, striped in blue and green. Arden Studios, Inc., decorators. Photo by Richard Averill Smith.





Can You Identify This Room?

You are accustomed to beautiful rooms, but when you enter one can you immediately identify its period and style? Do you KNOW whether the details are correct? Whether correct fabrics and accessories have been used? No matter how unerring your taste, no matter how natural your appreciation of beauty, your enjoyment of beautiful things will be greatly enhanced by authoritative, expert knowledge.



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LESSON III. Windows.	LESSON XV. The Baroque Style.	LESSON XXIV. Problems and Their Solution.
LESSON IV. Ceilings, Floors, Floor Coverings.	LESSON XVI. The Rococo Style.	LESSON XXV. What is Modern?
LESSON V. Lights; Lighting Fixtures.	LESSON XVII. The Neo-Classic Style.	LESSON XXVI. Light and Color.
LESSON VI. Color and Color Schemes.	LESSON XVIII. Jacobean and Restoration in England.	LESSON XXVII. Use of Space.
LESSON VII. Choice and Arrangement of Furniture.	LESSON XIX. William and Mary, Queen Anne and Early Georgian Styles.	LESSON XXVIII. New Materials.
LESSON VIII. Textiles; Hangings.	LESSON XX. The Age of Chippendale.	LESSON XXIX. Designing a Modern Interior. a. The Modern House. b. The Modern Shop.
LESSON IX. Choosing, Framing and Hanging Pictures.	LESSON XXI. The Adam Period in England and America.	LESSON XXX. Combining Modern and Period Decoration.
LESSON X. Painted Furniture.	LESSON XXII. American Adaptation of	
LESSON XI. Furnishing the Apartment.		
LESSON XII. Historical Backgrounds.		

READ THESE

extracts from letters recently received:

"Before closing I feel compelled to thank you for the benefits I have obtained from your course both culturally and materially. My only regret is that I did not take up the course earlier, since I have had to spend several hundred pounds altering mistakes I could not possibly have made with the knowledge gained by the course."

"I take this opportunity to tell you that this course is managed better and is presented in a more interesting manner than any course for home study that I have ever taken or seen."

"Let me mention that I began the course merely as a help in home making. The interesting and clear manner in which the course unfolded has given me instead a hobby of paramount interest."

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A & D—February, 1937

Survey of Small Homes

(Continued from page 12)

prise you to remember, was Hawthorne in his gloomy "The House of Seven Gables". The soul, he observed, needs air.

Not to be too esoteric, the open plan is simply the name given to the practice of making

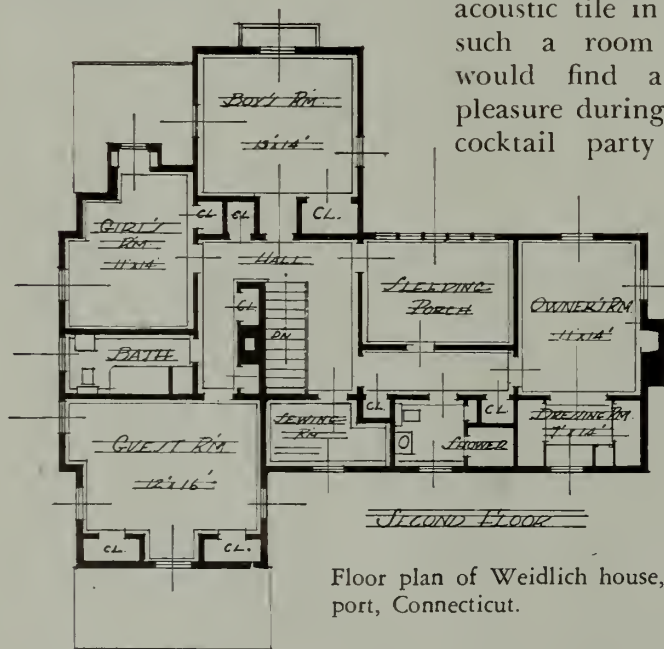
halls, and the combining of living room and dining room into one L-shaped chamber whose angle forms the only separation. Another solution to this division between living and eating quarters has been achieved in the introduction of low bookcases, used as division lines.



First and second story plans of the Paul Smith house on Lake Washington, Seattle.

one room merge into the next so that the eye obtains a larger vista, and the process of walking about your own home is not restricted by sharp angles and narrow passages. A small recapture of usable space is thus effected, it is true; but the chief gain is a psychic one, equivalent to the sense of release and extra freedom experienced on leaving a crowded room or theatre.

Mechanically, of course, the American home has always been a triumph for Tomorrow. But the current dramatization of the possibilities of the small house has induced several further refinements in equipment which are structural rather than merely in the equipment. For instance, in designing your living room, you might pause to consider the salutary effect of installing acoustic tile in the ceiling; in such a room many people would find an unsuspected pleasure during the Babel of a cocktail party for eighteen.

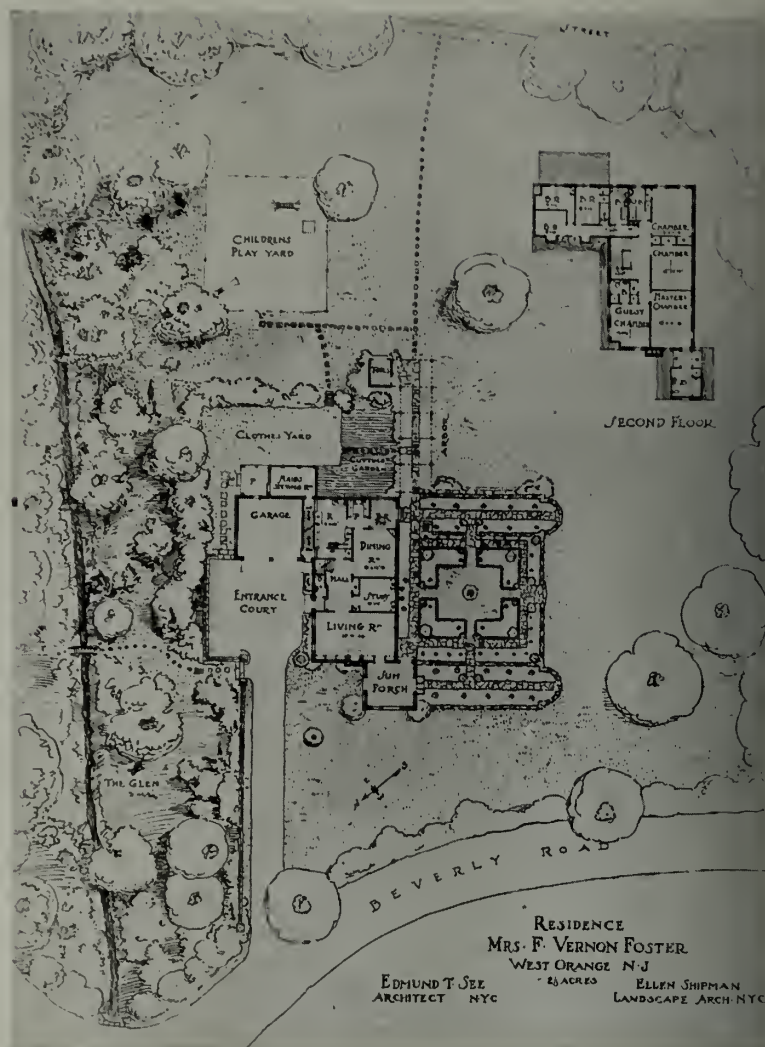


Floor plan of Weidlich house, Southport, Connecticut.

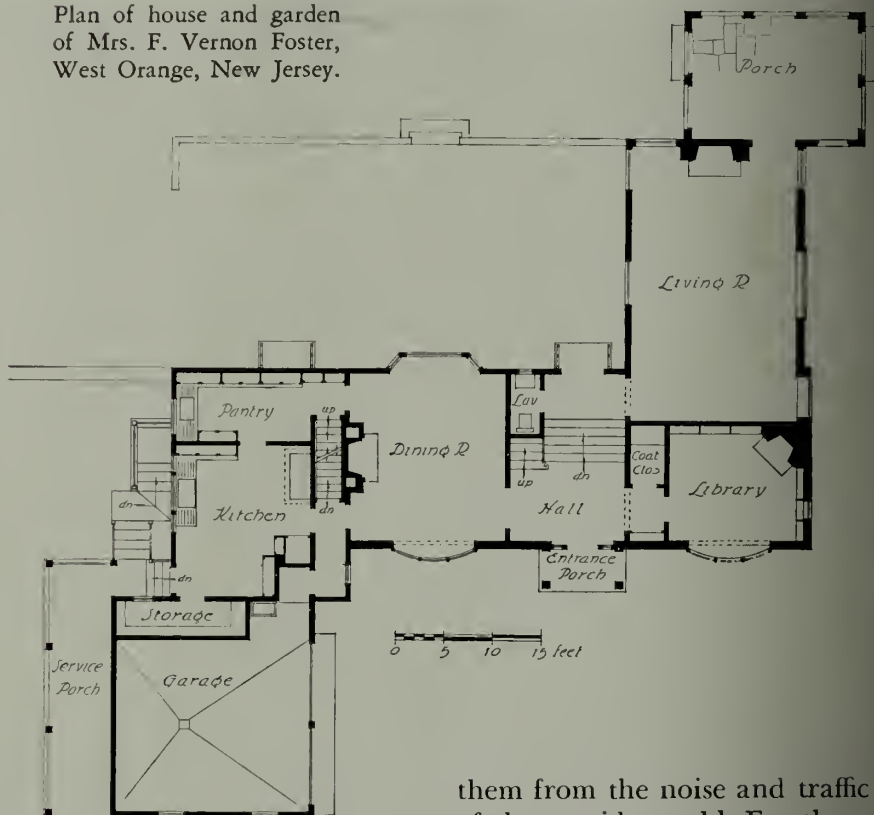
On the Continent the open plan has been carried to extremes still not desirable in this country. Oversize rooms have been divided by draperies which, on being pulled back, make one room out of two. More acceptable, however, is the elimination of reception

And indirect lighting is a great deal more than a trick. Properly installed it does away with that essentially undesirable object, the floor lamp; and it is one of the most flattering sources of light a complexion can find.

All of these elements have



Plan of house and garden of Mrs. F. Vernon Foster, West Orange, New Jersey.



their place in the small house of today, but there remain two which in future time will almost certainly be regarded as the hallmarks of this era in architecture, two elements whose importance derives solely from the application of pure logic to the problem of housing a family. The first is the new orientation, the second the so-called "exterior living space." The new orientation, like all the soundest ideas, is simplicity itself. It springs from a consideration of the fact that in the nature of things, only a minority of people can have any considerable amount of grounds to protect

them from the noise and traffic of the outside world. For those who do not, the small house of today has blessed commonsense with a new style: it has simply turned its back on the road. The front of the house is now ideally occupied by the kitchen, and possibly a playroom or reception room. And while the front door must logically remain at the front, it now leads directly to a living room space which faces on the back of the house. On the second floor the pattern is repeated, with servant's quarters on the front, the master bedrooms on the back. The idea is simple, you have thought of it yourself a hundred times; and now you can do it.

Think long enough of the open plan, and all your walls will dissolve into free space. Think of a living room facing inward on your garden, and almost surely you will wish the intervening wall away. This is exactly what the small house of today is doing. By placing huge, ceiling-high windows along one side of the living room, it provides perfectly free access to the garden space. And then, just outside, it places a tiled patio leading to the garden. Thus, in the summer, by simply folding back your window-doors you have doubled your living room space. Notice, in this connection, the psychological necessity of having your windows fold completely away; so long as you reach the patio by walking through a door, you are still only "stepping outside". But when the wall has departed, you are "crossing the room". The distinction is important; if it were not, you would be happy in a row of closets.

HOUSE ON LAKE WASHINGTON

(Continued from page 13)

entrance hall with welcoming red quarry tile floor and deep ledged, diamond panel leaded window occupy the first level. On the second level, which is two steps lower, are service quarters, livingroom platform, and diningroom. The livingroom proper, which has massive, hand hewn ceiling beams, is three steps lower.

All but two of the ten rooms in the Smith house have a view of the lake, which is seen from the old ivory livingroom through a magnificent group of windows extending to the floor—the large central plate glass panel being flanked by narrow French doors giving access to a wide, flagged terrace. The glorious panorama of garden, lake and mountains is then cleverly imprisoned within the painted ebony frame of a wide, bow shaped mirror, hung arc side up, on the opposite wall.

The Smiths liked the birds, blossoms and open sky of a huge Japanese print, which they used as the dominant motif around which was designed a simple Batchelder tile fireplace without a mantel and edged with a heavy wood moulding. Open bookshelves and cupboards trimmed with wrought iron, Colonial ell-

hinges, fill the entire wall space on each side of the fireplace, and all woodwork, including dado, are enameled in pale ivory.

Wide boards with moulded edges sheath the platform end of the livingroom, which has slender, turned and tapered balusters and mahogany rail . . . recessed open cupboard with ornamental lambrequin top . . . simple little bracket shelf designed specially to support a quaint old clock, flanked by two of the scalloped reflectors, pewter candle brackets that prevail throughout the room.

Colors in the Japanese print are repeated in the glazed chintz of curtains and upholstery of a wing back arm chair . . . the floor is covered with soft green broadloom . . . most of the furniture is comfortably upholstered . . . here and there is an authentic early American chair . . . and occasionally one of an interesting set of painted pieces.

SUBURBAN HOUSE IN NEW JERSEY

(Continued from page 15)

out of doors that the rooms of the house should not only be comfortable but sufficiently interesting in design to impart an individual character and to serve as an appropriate background for the furnishing. The architect in designing the interior has again made no use of meaningless ornament but has created interest in the architectural treatment of the various rooms by combining into the structure such details as wood wall panels, built-in bookcases and cupboards, rough textured walls and wood overmantels.

The wood wall panels in the Living Room and Hall, the Main Entrance Door and many of the interior doors were taken from an old house in Connecticut of Early American design, and adapted to the space. The Main Staircase, which was taken from the same old house, was slightly rebuilt as it was originally designed in one run, but all new work was carefully made to conform in design and construction to the original. The interesting old newel post had been carved by hand from one piece. The styles of all the old panels were joined with pegs, while the panel in the overmantel of the Living Room, measuring about two and a half feet high

by four feet wide, had apparently been cut from one log but was still in perfect condition. All the old woodwork had been covered with several coats of paint, but when the paint was removed the surface was found to be of clear pine and still in a good state of preservation.

One of the most interesting and unusual rooms in the



house is the Recreation Room in the cellar. The room is so large that twenty couples can dance at once without being crowded. The side walls of this room are formed of stud partitions placed about three feet inside the exterior foundation walls of the house, with windows set in deep recesses to give the effect of a structural



Floor plan of Barrett house, Los Angeles, California.
Above is a plan of the estate.

wall. All heating and plumbing pipes are concealed in these corridors. Through an open space in the windowhead the room is ventilated with both cold and hot air blown into the room from the corridor by a fan, while floodlights with daylight lamps in back of the window sash serve to light the room. A fully equipped bar, brass rail, et al, is installed in this room and a waxed zenith floor, in the effect of broken slate, makes a good dancing surface.

A NEW-"OLD" HOUSE IN CONNECTICUT

(Continued from page 16)

rooms be planned to meet the living requirements of a twentieth century home. Mr. and Mrs. Weidlich were anxious, too, that the house be located on the property and planned to take advantage of the view toward the rear overlooking a rolling golf course with Southport harbor and the Sound beyond, and Long Island outlined against the horizon in the distance. As a result, the living room is placed in the rear of the house with large windows to make it possible to enjoy the view from most any where in the room and opening at one end to a covered porch which serves as an outdoor living room.

The plan in itself is sufficiently interesting to inspire an attractive design. The rooms are not large, there is no waste space and the arrangement is not only logical but meets the needs and requirements of the owner and his family. The suggestion of Colonial architecture in the design reflects the traditions which are so definitely associated with the locality. The land on which the house is located is comparatively level, sloping slightly from the street to the rear, with only a few large trees to break the horizontal lines. The slope was cut away sufficiently to form a level setting for the house and the rear terrace and thus the horizontal movement that dominates the design knits the

house close to the ground.

It is in the selection of the various structural materials, perhaps, that the architect's genius shows to particular advantage. In fact, the various ornamental details are definitely structural in character.

The garden, which was planned by Agnes Selkirk Clark, landscape architect, is generally formal in line, but reflects the informal character of the architectural composition by a judicious selection of plants.



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HOUSE IN CALIF. HILLS

(Continued from page 17)

wooded areas, leading from one beauty spot to another. A beautiful view of the Pacific Ocean is visible from almost any angle looking forward from the house, as well as from the grounds. Mr. Barrett is a great horseman and a nature lover generally and owns a number of fine thoroughbred Kentucky saddle horses which are housed in the stables located near the entrance driveway at some distance from the house. Here, too, are kept his favorite dogs, and in connection with the stables, there is also an aviary to care for his fine collection of golden pheasants, white and vari-colored peacocks and other rare birds. A Gate Lodge is occupied by the keeper of the grounds and his family and an automatic gate control keeps out curious trespassers, admission being obtained only by telephone to the main house. Due to the small amount of rainfall in this part of the state, the lawns are watered by an overhead sprinkling system, set to a time clock, such as are used for watering golf courses, keeping the lawns green and in perfect condition generally all the year round. Many of the flowers and shrubs planted on the grounds Mr. Barrett obtained by purchasing outright a nursery which was going out of business by the slower retail process. The trail down to the ocean is particularly attractive and near the shore is a small beach house where weekend guests may stay during the season. Stables are also provided nearby for the horses.

With the various materials of which the house is constructed shaped to conform to the character of the Norman-French style of architecture, an entrance tower forms the feature or focal point of the design, while a windmill has been treated as an integral part of the composition. The plan is of the rambling type, thoroughly informal yet well-balanced, and capably meets the owner's individual needs and requirements. The owner's bedroom and two guest rooms are placed on the first floor to the left of the living room, while the service quarters are located in a wing at the right. Aside from a circular bar room on the second floor of the tower and a servants' sitting room the rooms are confined to the first floor.

SELECT YOUR NEW RUGS FOR TEXTURE

(Continued from page 41)

into definite glory—and all wonderfully modified in price to suit the post-depression purse. Colors, though by no means losing in intensity, have subdued a certain unwonted officiousness, thereby becoming a great deal richer in value.

All this, as we have said before, bespeaks happy days ahead for the erstwhile despairing home-owner—especially for the owner with champagne tastes and a little-more-than-beer pocket. And those who have a little more to spend will welcome the news that the individual craftsmen of rugs—such designers of distinction as Nelson Fink and Frances Miller—are coming into their own.

CAPACIOUS CLOSETS

(Continued from page 45)

be just a hole in the wall into which to "stuff" odds and ends. If you put a dress or a hat in any one of these closets, you will be sure to find it, so well-lighted are they, and so cleverly and finally is space allotted, down to the last umpteenth of an inch.

What's more, you can have considerable fun nowadays decorating your closets to go with your rooms. If you have a yellow and brown bedroom, you can do likewise with your closet; or you can think up a nice dramatic contrasting scheme for it. You can even "do" your closet in your preferred style and period. You can make it very streamlined, or you can go very Louis Seize.

No—if you must have your family skeleton, you will have to find another place for it.

—A. H. C.

THE CAT

(Continued from page 31)

Although probably on short rations itself, the Tower cat often brought him pigeons, which, when dressed by the gaoler, were a welcome supplement to the Fifteenth Century prison fare. Brasseur Wirtzen, a student of instinct in animals, observed that his cat always brought him the largest rats, while her kittens received small game suitable to their size.

In fact, when we consider the actual role played by the cat in human affairs—protector of pantries and gentle companion of poets—we scarcely wonder at the witch-cats of Japan, who turned into *humans* in order to do mischief.

OUT OF MUSSOLINI'S LAND

(Continued from page 22)

The paintings of the period tell a moving story of the table linen. The typical refectory or dining table was long and narrow. The size of the table cloths seem to have varied greatly, the tendency being towards large table cloths and napkins in the late Renaissance. A diaper pattern with a diamond, or lozenge, motif, appears to have played an important part on the early cloths whereas the later ones suggest more elaborate damask designs. Fringe had a long reign. Borders of embroidery, drawnwork, network and cutwork were used extensively. The blue and white Perugian linen of the period also shows broad bands of woven geometrical and symbolical designs.

Magnificent gold and silver plate and carved crystal graced the tables of this period. Many goldsmiths were also skilled in carving crystal. Salvers, ewers, drinking cups and vases all played their part.

It was the era of the ornamental salt and this inspired the workers in metal to great heights of achievement. A salt in the form of a nef on wheels, drawn by silver horses, seems to have been one of the treasures of the fifteenth century and a nef of silver-gilt, enamel and niello of the sixteenth century. Benvenuto Cellini tells the story of the famous gold and enamel salt completed by him at the Court of France in 1543 with a wealth of detail.

Some of the early sets of knives were made with one fork. Forks were probably used in Italy in conjunction with knives in the sixteenth century although they do not appear to have been so used in England until the seventeenth century. Silver, engraved, embossed or inlaid with niello, chiselled and gilt steel and ivory were apparently used extensively for knife handles in the Renaissance. Seventeenth century ivory handles were frequently carved with figures. Straight handles and pointed blades were favored.

The glass we know as Venetian was used extensively in Italy in the time of the Renaissance. Colorless glass, sometimes decorated with diamond engraving, gilding or enameling, vied with rock crystal in beauty. The glassmakers were also masters of the art of coloring glass with metallic oxides.

Interesting texture was added to subtle coloring. The bubble glass seems to merit the rumor that it reflected the laughter of the peasant girls of Italy. Transparent glass was also frequently flecked with gold or trimmed with glass of another color.

The Venetian glassmakers were well versed in the art of making opaque glass, both white and colored. Filigree or lace glass was brought to great heights of perfection. Delicate threads of milky white or colored opaque glass were woven in exquisite lacy designs in the texture of the glass. The famous Italian lace makers might well have marveled at the skill of the blowers. There was also crackled or frosted glass resembling ice frozen in the wind and millefiori the glass of a thousand flowers.

Venetian glass at its zenith, though gay and graceful, was simple and restrained. The "wing" and baluster stems and funnel and bell-shaped bowls were popular. The later productions had an infinite variety of flutings, spirals and swirls. The scrolls of the "wing" decoration suggest the graceful curves of the sea horse and dolphin.

Rising with the tide of Italy's glory, Venetian glass reached the height of beauty in the Renaissance and then receded, only to about face and resume its forward march in the nineteenth century. Some of the old formulas were rediscovered and, with the revival of interest, artists were sent to study the colors and designs of the beautiful examples in public and private collections made by craftsmen before the decline. The result has been a striking similarity between the old and new glass.

The Renaissance in its many moods, varying from grave to gay, was mirrored on the smooth surface of majolica, the tin enameled earthenware which so aptly expresses the period. Ornamental motifs came from every available source to do it honor.

The decoration frequently suggested the use. Majolica intended for lovers' gifts was often decorated with the portrait of a woman accompanied by a flattering epithet, a flaming or pierced heart or clasped hands, while the story of Cupid and Psyche was a favorite on wedding gifts. Rose water dishes were also adorned with paintings of Venus.



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AND every golden note serves to keep fresh the memory of his parents, whose names are inscribed in imperishable bronze on the dedicatory tablet.

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JACOB'S LADDER

(Continued from page 36)

be used like the vomitoria of Roman amphitheatres. It was simply that the geometric possibilities of the octagon indicated the design. Whim alone directed which of the outlets should be used.

In Roman and Greek houses the second story was reached by outside stairways. In ancient times the privacy of the family came first—they had no "Book of Etiquette," but they saw to it that this privacy of family was never violated. The second story was always a complete and separate apartment in itself. In some houses it constituted the servants wing, in others it was a guest house *par excellence*.

Monasteries became the hotels of the Middle Ages. Their great dormitories accommodated the transient trade of the time. At Canterbury, one of the rooms in more recent times used as a school room, was formerly called *Strangers' Hall*. This part of the house was always reached by exterior stairs. Those at Canterbury were a curious and interesting example of the early Norman workman. The stair to the Dormitory of Hexham Priory is a noteworthy example, for with its fine wall and stepped parapet it anticipated the later development of balustrades. In the Military Architecture of Norman times, there was no room in the castle for straight flights of stairs. Space within the great halls was too valuable to sacrifice to such a genteel convenience. A variation to the general rule might have been found in Castle Rising at Norfolk. Here the stairway was covered—an internal stairway, in a sense—yet it was outside the principal and it led to a guardroom that one had to pass through and check weapons before entering the upper rooms.

In looking at old stairways we frequently overlook certain utilitarian aspects contemporary to their building. Whereas we add the handrail, or balustrade, for convenience, in feudal times it was left off for the same reason. Thus a fortified castle might have a narrow flight running up an exterior wall—there would be no rail, but here and there appeared a recess in the wall. In each niche stood an able bodied guard—to push the uninvited gate-crasher over the wall. Half a dozen good guards could take care of quite an army.

(Continued from page 33)

of enjoying the rooms we live in; and lastly, but most important, our economically controlled pocket-books.

In this light, the apartment in the Sherry-Netherlands Hotel in New York City recently designed and furnished completely by Jacques Bodart, Inc. is an interesting illustration. The rooms shown here have a distinctly "contemporary" air, though the furniture throughout, it will be observed, is either antique or excellently copied from the antique. The colors in these rooms, too, have a peculiarly contemporary flavor and terminology.

The living room has a particularly interesting color scheme, derived from the especially woven curtain material, by F. Schumacher, which has a modernized Louis XV pattern in cafe au lait on an oyster-white ground. The walls are cafe au lait, too, effulgently glazed in white. The furniture, all reproduced from the antique, is refreshingly upholstered in ultra-modern fabrics. Airy accents of silver blue add lightness to the general effect of beige and white; and there is a note of frank drama in the modern Chinese coffee table of black lacquer.

The apartment boasts two bedrooms. One has walls of pastel blue, Eighteenth Century replica furniture, and definitely modern curtains and upholstery fabrics. The room is charmingly delicate and feminine in tone, but there are touches of measured bravura in such details as the chaise longue, which is upholstered in poinsettia-patterned blue, and has chartreuse cushions and a dressing table chair in dusty pink and white.

The other bedroom is equally intriguing in color. Reproductions of Eighteenth Century furniture are again used here: and there is an enchanting wallpaper of cyclamen color, with a design of magnolias. The other colors are white, cafe au lait and, again, silver blue.

Indeed, throughout the apartment is this blending of the old and the new, the well-tried and loved, and the fresh and stimulating. The dining room is the only room wherein antique furniture has been used alone. But in this room, too, certain decorative agents have parted from tradition.

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UNDER COVER

By MARTIN KAMIN

SURREALISM, by Julien Levy: The Black Sun Press, New York. 191 pp. Out of the thunderous cacophony of modern slang has come one pure, one unpretentious wedge to contemporary thought. That plastic, richly burdened little phrase—sly in its indictment, couched in levity, obliquely earnest, pitched to the inaudible reaches of satiric laughter—"So What." It is the stark summation of artistic effort, the Olympian crown of scientific endeavor, the ultimate of introspection. By its manifold implications and capacities we might well measure the intellectual trends of our times.

"Surrealism? So what?"

"Surrealism," Mr. Levy would earnestly answer, "attempts to recreate man's efforts in the light of Freud's analysis of the subconscious, in opposition to the positivist dissections of the eighteenth and nineteenth centuries . . . to exploit the mechanisms of inspiration . . . to intensify experience."

Let us take separately these three divisions of purpose, and examine them.

Freud, bringing cankers of distorted thought from the subconscious to the conscious, completed the dynamic cycle of action by therapeutic discussion. There was no stated intent that the cause and effect should give us literature, for example. Nor did he manifest the belief that a human, subconscious, troubled with dream images of a dismembered ear or dissected viscera should, thereby, and through the conscious, plan a city house in replica of the anatomical fragments. Yet we find such shifting significances in the purported offshoot of the Freudian theory—in the school of the Surrealists (those who explore the "more real than real world behind the real"), we find a conglomeration of pathologic emblems and excrement contrived in the general dimensions of art forms. Fundamentally inconclusive, these offerings seem needlessly repellent at times, lacking the useful motivations of the familiar white-wing, or the more gruesome intent of the vultures on the "Tower of Silence".

But most lamentable is the pious propaganda of these eclectics. Alas it is not the abnormal brain which will respond to their proffered indignities to esthetic logic—but the subnormal. The subnormal, with its chains of fear, of doubt and confusion. To them the Surrealist's fur cup and saucers may be the resolution of an emotional spasm. To the abnormal mind, on the other hand, they might be acceptable,—while to the so-called normal intelligence, they would scarcely exist. And as usual we find the weak the prey of crack-pots and experimenters.

The measure of a project is still in that little phrase "So What?" All that is hidden and abstruse is not redolent of freedom, beauty, life, or health. Discretion is not a Victorian plague, it is the gearshift of our social mechanism. Modesty—so calumniated by a single usage—is the functioning carburetor of our daily life. Even intent and purpose must be granted the value of their mental lubrication. And so we come to the second principle of the Surrealists:

"Surrealism attempts to exploit the mechanics of inspiration." The first definition of inspiration in the dictionary is "a drawing in of breath". The second definition is "divine influence". Let us consider this last definition. In the East inspiration has lodged with abstraction—contemplation. In the West,

more militant in form, it has marched with fanaticism or knelt with exaltation. What spiritual attainment could lie in a denatured exhibition of organic matter thinly veiled in psychological suggestion—has yet to be proved. Therefore we may assume that inspiration in the Surrealist sense centers upon the first dictionary connotation: "the drawing in of breath". But who would fill their lungs—even in metaphor—with the dust and decay of darkened corners of neuroses? Who would forfeit the clear measure of the cosmic ether to wallow in the prurient sty of disorganized thought? Who seeks the "exploitation of the mechanics of inspiration" as sauce for the goose? Who, indeed, but the creative gander?

"Surrealism attempts to intensify experience," Mr. Levy continues.

It is a natural habit to revivify experience through memory. Or if we believe that time itself is non-existent, memory becomes the intensification of a present experience in the full bloom of the now. But does it follow that if we think of our corns at Ascot, the Derby or the Preakness we obtain a fuller enjoyment, a fuller realization of the event? That the hand shake of a friend is fonder for the bacteria upon the palm? That the cistern is the loving cup of thought?

By the subtle alchemy of soul and body and mind we are enabled to perceive—and better still, to correlate, to integrate the sense impressions and the emotional reactions which make experience. Nor do we need the strange distemper of the black arts, the mumbo jumbo of a morbid interest to whet our appetites.

To Surrealism with its dismal pyrotechnics let us give with charitable hearts—that little phrase: "So what?"

JONATHAN HARRIS

AMERICA TODAY. Equinox Co-operative Press, New York. 114 pp.

AMERICA TODAY is a significant collection of 100 prints: consisting of lithographs, etchings, woodcuts, wood engravings, linoleum cuts, aqua tints, dry points, linoleum blocks, one mezzo tint, one colortype and a copper engraving.

Several artists, Alexander R. Stavenitz, Ralph Pierson, H. Glittenkamp, Harry Sternberg and Louis Lozowick comment on the origin of this book and describe the various forms of graphic art used. Except for these opening pages of text, the story of "America Today" is told in pictures.

The method used in compiling this volume was as unusual and arresting as the prints themselves. The democratic formula was applied in the appraisal of art. Trial by jury was essayed with just and efficacious results. Hundreds of prints were submitted to a jury of thirteen artists. Among these prints was also included the work of the jurors themselves. From the welter of the art submitted each juror chose what he considered the hundred best. Then on the basis of this tabulation the hundred most often chosen were selected. And so we have the judgment of artists by artists. To continue the idea logically there should be a jury of critics to vote or comment on the judgment of the artists.

Years ago the Impressionists declared that they were forsaking their studios for the open spaces. The cry of the artists of today is to identify themselves with the lives of the workers and of the underprivileged. Therefore the subject matter of these prints is of the coal

UNDER COVER

of docks, of drought and devastation, of stark hardships, of the tightness of crowds, of individual suffering from industrial maladjustments. No spoken word or written position could convey the industrial tragedy of our day more forcefully. In these graphic pictures there is grim irony; indictment of the modern scene.

Even in the few prints, *Spring Light*, *Cornfields*, and *Backyard Romance* where there is some indication of the beauty of nature, a haunting melancholy hangs over them.

Even the humor is of the grimest kind. The *Baseball Team* and *Detectives* and *Gangsters* may bring a smile, but it is a wry one. Play and Recreation are pictured in an usually stern fashion.

Artistically, the collection is a contribution to graphic art. There is lucidity, sincerity and strength. The work is modern and modern in a most interpretable manner. Several of the prints suggest Hogarth and Daumier. For the most part, we are spared cubism, Surrealism and Abstractism. The painter does not seem a bit possessed by Picasso, and Rehn gives us a mild abstraction and idea expressed in design.

The book closes with a Rockwell print that is reminiscent of a scene in last year's drama called "Love on the Dole". A more vital print would have provided a more dramatic ending for so significant a volume.

A. M. S.

CATALOGUE OF THE INDIAN MINIATURES IN THE LIBRARY OF A. CHESTER BEATTY. Revised and edited by J. V. S. Wilkinson. By Thomas W. Arnold. Illustrated. Emery Walker, London.

This three volume work is a splendid contribution to the art literature on India. The collection of Miniatures is one of the greatest in the world. The work begun by Thomas Arnold and continued by Wilkinson is a fine example of great scholarship.

HALF THE WORLD IS ISFAHAN. By Caroline Singer. Profusely illustrated. Oxford University Press, New York.

A delightful volume on Persian life and art. The illustrations and the typography are unusual.

FROM ALLEY POND TO ROCKEFELLER CENTER. By Henry Collins. Illustrated. Dutton, New York.

An illustrious New Yorker, founder of the Museum of the City of New York writes a chatty book of reminiscences. The book is profusely illustrated with contemporary prints, photographs and sketches by famous artists.

PUNCH'S PROGRESS. By Foman Brown. Macmillan Co., New York.

The art of puppetry is made into an exciting adventure by the noted Yale puppeteer. The barnstorming with a troupe of marionettes throughout the country is told with charm and humor.

UPS AND DOWNS. By Paul Brown. Illustrated. Scribner, New York.

Of interest to the sportsman and hunter.

INTIMATE JOURNALS. Translated by Van Wyck Brooks. By Paul Gauguin. Illustrated. Crown, New York.

The first popular edition of the famous journals.

SKETCHING AS A HOBBY. By Arthur L. Gupit. Illustrated. Harpers, New York.

A handbook for beginners.

THE BIBLE IN ART. By Clifton Harby. Illustrated. Covici-Friede, New York.

World famous artists who have been inspired by the greatest literary work of all time, are represented

in this volume. Among the artists represented are Da Vinci, Rubens, Turner, Hogarth, Blake, etc. The editor, Clifton Harby, who is a noted art critic made the selections with great discrimination.

A TRIP TO GREECE. By Jerome Hill. Illustrated with photographs. Aderaft, Los Angeles.

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A thoroughly delightful appreciation of a great British artist.

ORIENTAL LOWESTOFT. By Lloyd Hyde. Illustrated. Scribners, New York.

An important reference work of particular interest to specialists, who supply the native American market with decorated porcelain.

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An effort to use photography to accentuate the personality of the subject rather than merely to photograph a physical likeness.

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Suggestions for overcoming difficulties with your house problems. The volume contains many interesting designs.

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A comprehensive volume dealing with the principles of flower arrangement in the modern home. Illustrations in color and black and white.

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THE CHURCH TOMORROW. By William Ward Watkin. Harper Bros., New York.

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NAME

ADDRESS

MAKING THE SMALL ROOM SPACIOUS

(Continued from page 34)

ous consideration is the color used in the small room. There must be a definite sequence of tones. Any variation must be in harmony with the rest of the room; for brilliant tones and sharp contrasts give a sense of restlessness in a small room, and counteract the feeling of space. Even a black and white room will lose some distance; whereas soft neutral tones, repeated more or less from room to room, do away with space divisions and enlarge the scope of the background.

It is almost an axiom now among homemakers that rugs should either carry the same color as the walls, or should be in neutral tones, or dark enough to retreat downwards and become a background for your furniture. And the ceiling should be an extension of the tone of the side walls and, if possible, should be a direct continuation of the wall technique.

As for the use of pictures in a small room—there must be a limited number, no large oil portraits—possibly landscapes treating vistas; etchings and black and white drawings—a few large ones, not many small ones. And they should always be hung after the room is completed, with the furniture in place. Some wall spaces, especially a panel with a mirror, would be better without any picture. Above all, never consider a picture from a sentimental or romantic point of view. Some modern abstract paintings, or decorative studies, are especially good for the small room, as they have no personal interest, while the colors are well-spaced, and the forms unimportant as far as the room is concerned. If photographs are used, they should not be scattered about. They should be placed diplomatically where their light and shadow has most effect, not because of relationships or tender feeling.

Confine yourself to a few pillows, and those only for convenience. Very few people really want to be smothered in a lot of cushions. I have seen hostesses pile five or six pillows around a nervous, overheated guest with disastrous effect.

When a room is finished, do not feel that your task is over. Stand in the doorway and study the general effect. Do not hesitate to make changes. And when you change, eliminate.

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PERIPATETIC PLANTS

(Continued from page 20)

For those who like to test their skill are two rather newly arrived beauties, *Primula sino-purpurea* and *P. nutans*, both heavily covered with farina, the former with golden meal, and loose tiers or trusses of imperial violet flowers on twelve inch stems; the latter an inch or so shorter, and bearing a sweetly scented striking umbel of very large lavender-blue bells, silvery through the sheen of white farina. They both do well in about half or one-third sun at the base of rock work, with preferably underground moisture. *P. nutans* comes from the high woods and mossy rocks of Yunnan, while *P. sino-purpurea* is from alpine pastures of those mighty ranges. Both seem to relish turfy roots mingling with their own, as well as a grasslike growth near their crowns. Farrer's *Gentian* supplies just this most admirably in my own garden, and as *Gentians* are sociable plants, all profit by the neighborliness; while after the *Primroses* are over, the exquisite cambridge-blue trumpets of the *Gentian* bring a change in both color and form for the late summer garden picture. *G. sino-ornata* is nearly as grasslike, and the sapphire trumpets hold very late into the fall. By taking advantage of the changed seasonal position of the sun, it is possible to give this to the *Gentians* through their blooming period, but to keep the *Primroses* shaded while they are in active growth and bloom.

It is in the main these newer comers from the high Himalayas that have brought the *Gentian* family really into American gardens; for the beauties of the Swiss Alps have been notably elusive or even sulky guests.

The Blue Poppies are not for all American gardens, though they flourish as happily as *Delphiniums* in some North Pacific ones. They are finicky plants, and a good gardener should not be censured if they disdain his lures. When they do elect to linger, their loveliness is truly breath-taking. *Meconopsis betonicifolia* (*M. baileyi*), the most grown, is a true blue that beggars description, holding tints of both dawn and noontide. *M. simplicifolia* Bailey's variety (do not confuse with above) has been likened to the blues of a peacock's tail, while

M. pratti is a biennial of slatier blue with a hint of violet toward the center. Not all Blue Poppies are blue. The lemon-yellow *M. integrifolia* comes from highest turf meadows of storm-wracked Thundercrown Mountain on the Tibetan Border; while *M. punicea* flaunts blood-red blooms in a living carpet on the high valleys of Tibet at eleven to thirteen thousand feet. The white *M. superba* grows in Bhutan, while the lavender bells of *M. quintuplinervia* nod in countless thousands on the Min S'an Range of the Kansu Border.

Better success is to be had with these from seeds, as they all seem to resent moving with the bitterness of death. They need a deep, moist soil, but with good winter drainage, and about half sun. Their homes are very near the sky, the highest plant life found on Mount Everest being *Meconopsis horridula*, a blue-flowered, trunkless form of *M. racemosa*.

While many of the most beautiful *Rhododendrons* brought back from Asia are unfortunately far from hardy in our American climate, there are indications that site often has more to do with this than climate. The beautiful creamy *R. falconieri* with purple blotches, *R. griffithianum*, the brilliant geranium-scarlet *R. griersonianum*, scarlet *R. barbatum*, canary-yellow *R. campylocarpum*, and the blood-red *R. thomsoni* locally grace partly shaded, peaty, moist shrub borders in a number of Northern sections.

The rockgarden has come into a bewildering array of dwarf alpine *Rhododendrons* of true hardihood from the high moorlands of Southwestern China and Tibet, where they form a heathlike cover over hundreds of square miles. These are classed under the Lapponicum series, and run mostly from various lavender-blues through rosy-purples, with some yellows. Their leaves are very tiny, and the little flower trusses showy. They've been a bit slow reaching our market, but may be raised from seed, and plants are rather generally offered of *R. fastigiatum*, *R. impeditum*, *R. hippophaeoides*, and *R. scintillans*. Lime is of course taboo with them. Less hardy, but truly lovely, is that form of *R. racemosum*, variety *oleifolium*, with larger soft pink blooms, and marked with silver gray on the under leaf

surfaces.

The great ranges of Asia are not alone in their wealth of garden material. The Swiss Alps and the Tyrol are classic for their flower fields, and few rockgardens fail at least on plant of the romantic Edelweiss. Almost as famous is the Pasque Flower (*Anemone pulsatilla*), that also wanders down through Italy, and was carried by the Roman legions to England. Alpine Bellflowers and Pinks are among the best of these offerings. There is the starry lavender *Campanula fenestrellata* from Croatia, and the sheeting bells of *C. isophylla* that so often adorn our window gardens, but whose single home is on the great cliff face of Italy's Capo di Noli with the Mediterranean lapping below. The treasured Hard Cyclamen look down upon the blue Italian lakes.

Hot land plants are more often for the border than the rocks. Madeira and the Canary Islands are the home of the tall *Echiums* so satisfactory where soils are poor and dry in the gardens of our Southwest. The *Aeoniums*, monstrous Houseleeks, are friendly neighbors that reach several feet in height and as much across.

The Cape of Good Hope has sent us most of our usable material from the Southern Hemisphere. The Veldt flowers, with their quick maturity, have prospered as brilliant annuals in our colder climate—the blue Kingfisher Daisy, Cape Marigold, Star of the Veldt, Jewel of the Veldt, Monarch of the Veldt (*Venidium*), brilliant composites from the world's big game haunts; strange succulents like the Stone Cactus or the generous blooming Figmarigolds (*Mesembryanthemum*).

Our sunrooms and our warmer gardens know many of the Cape bulbs—Calla Lily, Amaryllis, African Lily (*Agapanthus*); but when I think of bulbs, my thoughts turn again to Asia and the small Irises that scramble through my rockgarden—Iris tectorum, the Roof Iris of Japan, Iris reticulata of Persia and Turkestan, then on to the high Dal Lake of Kashmir and the mighty peaks beyond. It is springtime when the Irises bloom, just as they did three centuries ago when the Grand Mogul Jahan-gir brought his beloved Nur-Jahan up from the burning plains of India to summer in the garden of the Shalimar.

Talking Shop



NOTHING can be more truly decorative than handsome books. They seem to impart a kind of friendly warmth of color to any interior. Here are two very new and attractive custom-made bindings from an exhibition to be held in New York, beginning February 15. "A Biography of Audubon" (standing), is bound in dark green Japwood paper, and decorated with a shellacked print of one of Audubon's lovely bird paintings. "Poems of Emily Dickinson" is bound in Burgundy and silver leaf brocade, and has a leather label. From the P.E.M. Bookshop.



FOR the well-fitted man's dressing room, we recommend these good-looking and eminently practical clothes brushes, with their dashing chromium backs and dramatically contrasting black bristles. They come in several different sizes. Lewis & Conger.



THREE gay little boxes of complexion soap from Lenthéric, scented and boxed to match three of their most celebrated perfumes. At the top, left, is "Miracle"; at the right, "Gardenia de Tahiti"; and below, the popular "Tweed". These would be grand for between-season gifts, or to present to your weekend hostess.



A FINE item for the fond collector of fine silver is this copy of a George II water pitcher. There are also copies of this in creamer size for your breakfast or coffee table. Howard & Company.



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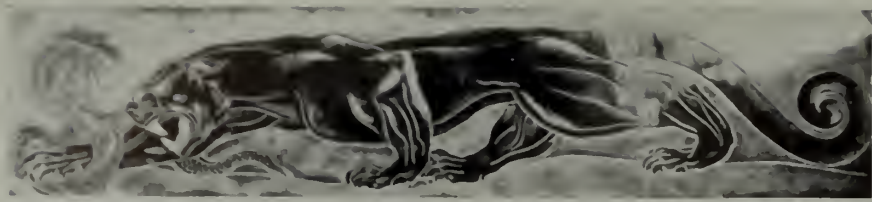
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SPEAKING OF ART

By MARY FANTON ROBERTS

Although the Museum of Modern Art is putting on another Van Gogh show as a sort of farewell performance, and Utrillo is especially fine at the Bignou, and Matisse is here and there and everywhere, still I found it great pleasure to turn away from so much modern luxury in art to the annual show of the American Watercolor Society. I confess that I went to this largely as a matter of duty; but, after entering the South Gallery, I was astonished and delighted; for, instead of long lines of delicately, and what is insultingly called feminine technique—little pictures of children, docks and pools and cottages and ladies in gardens and sentimental children,—I found fresh, invigorating material, startling technique in many cases, brilliant color, subjects handled in a way that was very fresh and sensitive. There were some remarkable designs from California, Mexico, Canada, Bermuda, Manhattan of course, Texas, Greenwich Village. The influences that affected these pictures did not seem very important. It was the interest in the subjects, in the phases of life that were portrayed, and the vivid, honest way in which the story was told that mattered.

A marvelous contrast was provided by the pictures in the Middle Gallery, where were shown the work of the Royal Scottish Watercolor Society. They were in the serenest spirit of Early Victorianism—not a line or color or suggestion to annoy the purest soul and the worst painter. They furnished a contrast to the modern work which was significant and well worth more than a cursory glance, they made you realize the sentimental morass that the water-colorist of today has climbed out of.

Roy Mason stood out (not among the Scotch pictures), as among the most vivid and modern (not modernistic). Others I remember as important were Enid Spidell, Mabel Mason DeBra, Stella Henoch. There

were many others equally important, perhaps not as easy to remember. It was a grand show and well worth several visits.

The Whitney Museum, after its magnificent success with the Winslow Homer show, opened up its Biennial Contemporary Exhibition. Although the Homer affair had been over some days, it was hard to get anyone to talk of anything else. It was the highwater mark of the Whitney Museum shows; and, as a test of this, it was noted that the same people were there day after day to saturate their artistic appreciation of our great past. One amusing incident which Mrs. Force told me in connection with the Homer show concerns a woman who came up to her during the last week and said: "These are wonderful pictures. I have been here three or four times. Are the artists all contemporary painters?"

In connection with the biennial show, Mrs. Force announced that hereafter they are going to have an *Annual Show of Contemporary Artists*. And she made an important statement about the use of the \$20,000 put aside every year for the purchase of contemporary art. It was not, she said, intended that this should be inevitably spent only on the work of contributors to the Whitney exhibition. The museum prefers, of course, to purchase from its own exhibition: but, if a better presentation of a man's work was to be found elsewhere, the purchase of the best picture was certain. In the present exhibition, I understand that two of John Sloan's have been purchased, one of Glackens', also one of Edward Hopper; many others besides, but these I particularly remember. This exhibition is to be followed by one of the great artists of the school which was, perhaps, the first collection of "modern" men—Henri, Glackens, Sloan, Prendergast, Bellows, Luks. There is a sense of excitement over this forthcoming show, because it is some time since this group of

really great men has appeared together. They were great men, some of them great philosophers and a powerful influence present-day painting.

There were several artists at the opening of the Glackens Flower Show at the Kraushaar Galleries. I heard two of them talking about the pictures. One said: "Glackens is unquestionably the best painter of flowers in America." And the older man, who had seen flower paintings the world over, added: "Undoubtedly the best in the world today." This was an interesting start to an inspection of the canvases. I have always been interested in flower paintings, especially the modern ones—Rédon, Manet, and the men who translated flowers into a spiritual experience. And this is what Glackens does, probably all unconsciously. He paints the flower extremely well, plus a certain emotional quality which reacts to the observer of the canvas. There is an excitement about these bunches of flowers that amounts to the intoxication which their perfume would give if they were just out of the garden. And yet, I am sure they are painted very simply. I understand that Mr. Glackens never arranges his flowers into a study, but gathers a handful, puts them in the right jar, and transfers them to canvas. Perhaps all great things are done in this way.

One hundred prints are being shown at the Grand Central Art Galleries, selected from the Twenty-First Annual Exhibition of the Society of American Etchers. This is a wonderful opportunity for people who are seeking wall decoration for small rooms or apartments.

Julien Levy, as usual, shows the eccentric. Rufino Tamayo has a room given up to gouache drawings. According to the statement made in the catalogue, "his art is realistic and full of objective sensations. It gives us, by a sensual intensification, a very pictorial quality." The same writer goes on to say that his "brutality is exquisite" and his art Mexican.


I understand that the Cecil Beaton show at the Carroll Carstairs has been the most successful event of anything since Van Gogh, averaging an attendance of 5000 a week. The opening was the most sublime and comprehensive gathering, not only of sketches, but of smart society ladies, ever seen in New York. The titled originals of the drawings were all there, ex-

cept Mrs. Simpson, with their admirers; and Mr. Beaton was there, much admired and applauded, and making so many luncheon and cocktail engagements that I don't see how he'll ever be able to get out of New York. Some of the sketches were charming, and all had that curious quality of fantasy with chic drawing that has made Mr. Beaton his international reputation.

A very large exhibition was held recently by the New York Society of Women Artists in the art galleries of the Squibb Building—paintings, drawings and sculpture. After going through it very carefully several times, it seemed to me, as a whole, to lack distinction. There were many efforts in new directions. You could feel a stirring interest in what is going on in the world of art today. But there being practically no accomplishments made the efforts seem not quite worth while, and there seemed to be little or no purpose in most of the work. Personally, I am not at all in favor of women's shows. I think there should be artists' shows, in which women exhibit on exactly the same standing as men, provided they merit it. The minute women isolate themselves in exhibitions or in clubs, it is a confession of a certain weakness in their point of view. I may be wrong, but I have watched things so carefully and so long that I think the point is well taken.

Unquestionably the highlight of this show was the sculpture, and the high-light of the sculpture was the little collection of portrait heads by Rhys Caparn. I felt great interest in the work shown, not only because she has given up, at least temporarily, the ultra-abstract outlines of her first work, but because, in venturing into a new field, she has done it with such security, such sensitiveness of approach, and such richness of technique. In fact, I do not know any technique in sculpture today that has more warmth and security than Miss Caparn's. Her portrait of her husband, Johannes Steel, is very much alive, very honest, and of permanent artistic value, I think. I am, perhaps, a little troubled by the El Greco effect in some of the faces, but then, El Greco troubles me, too: so I think the point of view may not be worth mentioning. But what is worth mentioning is the progress this young sculptor is making along her own lines

COMING EVENTS



AUSTRIA

Feb. 12 to 13—World Championship Figure Skating at Vienna
Feb. 14 to 15—"Blue Danube" Waltz Celebration at Vienna
Mar. 7 to 14—International Fair at Vienna
May 8 to 20—100 year celebration, Society of Physicians, at Vienna

BELGIUM

Feb. 7 to 9—Mardi Gras at Binche

BERMUDA

Mar. 1 to 6—Annual Ladies' Golf Championship
Mar. 13 to 20—Annual Lawn Tennis Championship
Mar. 23 to 27—Annual Amateur Golf Championship

CANADA

Feb. 10 to 14—The Banff Winter Carnival
Feb. 19 to 21—Dog-Sled Derby from Quebec City
Mar. 5 to 8—Dominion Ski Championships at Banff

CENTRAL AMERICA

Feb. 4 to 9—Carnival Fiesta at Panama City

CUBA

Feb. 7 to 28—Carnival Season Ending in Ball at Havana
Feb. 14—Maine Memorial Day
May 20—Cuba Independence Day

CZECHOSLOVAKIA

Feb. 14 to 20—"High Tatra" Ski Week at Novy Smokovec
Mar. 5 to 14—Spring Sample Fairs at Prague
Mar. 28 to 29—International Bridge Tournament at Piestany

FINLAND

Feb. 28—"Kalevala" Day
Mar. 27 to 28—Ounasvaara International Winter Games in Rovaniemi

FRANCE

Feb. 11 to 18—World Ski Championship at Chamonix
Mar. 4—Mi-Carême Fête at Paris
Mar. 4—Battle of Flowers at Nice
Mar. 6—Battle of Flowers at Monte Carlo
Mar. 13—Battle of Flowers at Cannes

GERMANY

Feb. 7 to 9—Parade of the Carnival Societies and Rose Monday Processions at Duesseldorf, Baden-Baden, Berlin, Cologne and throughout Germany
Feb. 28 to March 8—The 1977th Trade Fair at Leipzig
Mar. 18 to 22—International Congress for Race Hygiene at Frankfurt

GREAT BRITAIN AND IRELAND

Feb. 15 to 26—British Industries Fair at London and Birmingham

Mar. 17—The Lincolnshire Handicap at Lincoln
Mar. 19—Grand National Steeplechase at Aintree
April 23—Shakespeare's Birthday Celebrations at Stratford-on-Avon
May 12—Coronation of King George VI and Queen Elizabeth at London

GREECE

Feb. 5 to End of April—The Delphic Festival at Delphi

HOLLAND

Feb. 16 to 20—Narcissi Exhibition at Sassenheim
Mar. 24 to Apr. 7—Exhibition of Flowering Plants at Boskoop
Apr. 7 to May 15—Bulb Fields in Bloom Haarlem to Leiden

HUNGARY

Mar. 17 to 22—Agricultural Fair and Exhibition at Budapest
Apr. 25—Blessing of the Wheat on St. Mark's Day
Apr. 30 to May 10—International Fair at Budapest

ITALY

Mar. 5 to 10—Students' Festival at Pisa
Mar. 9—Festival of St. Francesca Romana at Rome
Mar. 27—The "Scoppio del Carro" in Florence
Apr. 24 to June 6—Musical May, including International Musical Congress at Florence

NORWAY

Feb. 16, 17—World Championship Speed Skating at Oslo
Feb. 24 to 28—The Holmenkollen International Ski Contest at Oslo
Mar. 3—Lapp Market at Bosekop in Northern Norway
Mar. 20, 21—The "Birkebeiner-rennet" ski race from Rena

SWITZERLAND

Feb. 4—International Shooting Match at Kandersteg
Mar. 1—Chalanda Marz Spring Festival in the Upper Engadine
Mar. 12 to 21—International Automobile and Bicycle Show at Geneva

UNITED STATES

Feb. 5 to 9—Mardi Gras Celebrations at Mobile and New Orleans
Feb. 9 to 14—Dixie Amateur Golf Tournament at Miami
Feb. 10—Dog-Sled Derby at Saratoga Springs
Feb. 20 to 22—Skating, Bobsled and Ski Championships at Lake Placid
Mar. 10 to 17—New Orleans Spring Fiesta
Mar. 14 to Apr. 4—Annual Pilgrimage to Natchez, Mississippi
Mar. 15 to 19—Forest Hills Golf Championship, Augusta, Georgia
Mar. 26—Flagellation of Los Penitentes, Southwest
Mar. and Apr.—Azalea Trail, Mobile, Alabama



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CUBA: Manor House standards specify that mahogany must be from selected Cuban forests, from the choice trees of high altitudes, slow-growing, close-grained. Much of the so-called Santo Domingo mahogany of the 18th Century was really Cuban, smuggled through Santo Domingo to avoid the English import duty.

ENGLAND: Manor House reproductions are in the best tradition of the three great schools of 18th Century English design: Chippendale, Hepplewhite and Sheraton. Likewise, genuine Crown Glass, used exclusively in our glass doors, is a product of England, made by a process unchanged for the past two centuries. It is blown by mouth, then flattened against a whirling disk, which produces slightly convex panes of great clarity that catch the light and lend an added brilliance to the piece itself.

FRANCE: Though not true of either of the pieces illustrated, many models in the Manor House collection show abundant evidence of the strong French influence on late 18th Century English furniture. Sheraton borrowed many of his best designs from the contemporary French period, Louis XVI, and an earlier English style is frankly called "French Hepplewhite."

GERMANY: Although many of the most talented wood carvers are Englishmen, a high standard of artistic perfection has also been reached in Germany. It is to master carvers of German origin and training that Manor House entrusts much of the hand decoration of its carved pieces.

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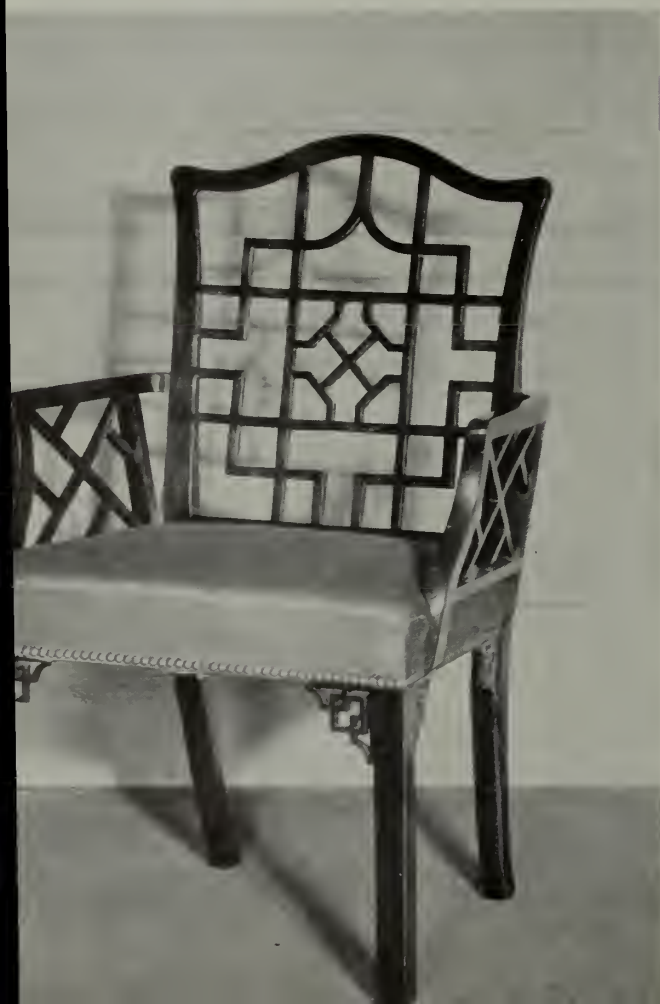
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CUMMING, DECORATOR

Seventeenth Century in Southampton

MISS Cumming's little old shingle house on Long Island dates back to 1660, and has a romantic history of many centuries. It is practically unchanged today—just made convenient and livable.

AS IN 1660, SO TODAY

By RUTH PICKERING

BACK in the seventeenth century, when all of Long Island was owned by one man, as a grant from the King, and rent was cheap and farm land rich, the village baker in a tiny settlement (now fashionable Southampton) built himself and family a sturdy house. The huge bake ovens were in the center of the house and one big chimney projected through the roof's center. Here, around about 1660, he and his family lived comfortably on their farm produce and the money from loaves of bread sold to the other villagers—English like themselves.

The baker's wife had never of course heard of an "interior decorator." She made her house comfortable with the few household pieces brought from England. Possibly she had a chest from India. Perhaps she had a Turkey carpet spread on her bed. But most of her furniture was probably made by a local craftsman out of the wood cleared from the farm, after she arrived in this country. All of it was crude, but all of it was durable—like the house itself.

The house remains, a monument to the baker's industry and skill, today, on South Main Street in Southampton. It belongs to Rose Cumming, an interior decorator by profession. The land around it is no longer a farm, but wide lawns and gardens of flowers only. Though, on the inside the great bake ovens remain and the iron cranes still hang at the sides of the fireplace that once held the pots of dough, the fire that burns on the hearth is only a luxury, to cheer Miss Cumming and her guests when they arrive in Southampton on a chilly summer evening after a week of hard work or play in New York. And the land and bake-ovens and the house that once were a necessity are now a weekend luxury, worth thousands of dollars more in cash than ever they were worth in the market of the year 1660.

Miss Cumming has not changed the house, from the outside, in any way. On the inside, however, she has made the enormous single hearth serve as fireplaces in most of the rooms upstairs and down. She has used the vast cupboard

BELOW is the sitting room, not quite as the old baker's wife in the Seventeenth Century would have planned it, with its apple-green paper and glazed chintz and Samarkand rug.





FIREPLACE in the living room, with a Queen Anne mirror over the mantel and an old English milking stool on the hearth. All the iron brackets and the kettles were there in the time of the baker's wife.—Below is the gable end of this Southampton cottage, the old shingles still in place and the shutters too old for record.



space to make four bathrooms. And out of the two smaller rooms on the left hand side of the front door she has made one long living room with windows on three sides. Though the house appears small on the outside, surprisingly enough within are rooms to house seven people. Besides the four large modernized bathrooms, the living room, dining room, big kitchen and butler's room and pantry, there are two double bedrooms, one upstairs and one down, two small guest rooms, and a double room for servants, in addition to endless closet space. And when the village baker decided to build himself a house, he built well.

The old hand-hewn beams for walls and ceiling are eternal. On the floor are the original wide boards, and on the outside the old wide weather-beaten gray shingles. Since the baker's day the white picket fence has had a new coat of paint, and the shutters are blue-green with white trim, a gay touch that the Puritan Englishman would probably not have allowed himself.

And when Miss Cumming furnished her cottage, she had the choice of pieces which the baker and his wife had never heard of. New Yorkers have passed Miss Cumming's shop on Madison Avenue often enough, and seen the fantastic display of fine objects within—chintz and wall-paper, and furniture, and bibelots from every period. Miss Cummings had only to make an appropriate choice from all this richness to furnish her cottage in Southampton. When the baker and his wife

tailed from England, Queen Anne had not been dreamed of, much less the style in furniture that was to mean her reign. But Miss Cumming chose that style, nevertheless, as suitable to her house in Southampton.

The long low living room overlooking the side porch and lawn is papered, ceiling and walls, in lacquer green. The window curtains are collars made of a stiff English lining chintz, gosling color, piped in green. On the planked flooring the old Samarkand rug is in violet, mauve, and jade green. The chintz on the big chair has a background of tobacco brown, the color of the floor, and the flower pattern picks up the tones from the rug. Desk and lowboy are fine Queen Anne pieces; the gateleg table and side chairs are Jacobean. Incidental lamps are all of the early Eighteenth Century period, urns, vases, bowls; and an old Queen Anne lacquer framed mirror hangs over the table. The portrait is French.

Above the part of the old fireplace that is in the living room hangs a rare Queen Anne mirror. Before it is an English milking stool that might have been one of the prized pieces of the earliest inhabitant of the house. The fine old English andirons have brass knobs, and the brass warming pan is kept highly polished. The English china cat has been licking her paw for generations.

The dining room shares the *(Continued on page 54)*



A BEDROOM up under the eaves. The sloping ceiling is high, with magnificent ancient beams heavy enough to support a church. The colors here are peach and orange and yellow; and of course there are some fine chintzes at the window. The general effect is cozy in spite of its hoary age.—Below: The dining room is one of the loveliest in the house, with its Jacobean sideboard, Staffordshire china and Windsor chairs. Again canary yellow predominates.





leigh from Black Star

*“Court-Farm” in
The Cotswolds*

THE picturesque gable-end of this Seventeenth Century house in Worcestershire, where Mary Anderson has lived all her life since she ended her very successful dramatic career. Nothing could be more typical of Broadway, England, than this thatched roof, dovecote and whirlwind of climbing roses.

MARY ANDERSON "AT HOME" IN THE COTSWOLDS

By GILES EDGERTON



MARY Anderson's most recent portrait—which not mean that it was recently, but probably last time she was photographed.

A FEW WEEKS ago, a distinguished man of letters when making a motor tour of his native land, drew up in front of a beautiful house in Broadway, at the foot of the Cotswold hills, and pulled the old-fashioned doorbell. Before a footman had time to appear, an upper window opened, and "Queen Victoria" leaned out, remarking that "she was not amused." On closer examination, Mary Anderson's regal headdress was found to be improvised from a linen towel.

The man of letters was Laurence Housman, author of one of New York's recent stage successes, "Victoria Regina." "Queen Victoria" was the world-famed actress, Mary Anderson, extending an apt and charming welcome to yet another of her noted visitors.

The house to which Mary Anderson retired after her brief

but exceptionally brilliant stage career, and in which she has lived ever since, stands at the edge of Broadway, in Worcestershire, where the upland grazing and ploughland of the Cotswolds falls away to the fruit-growing Vale of Evesham. Two Medieval houses have been linked together by a magnificent gallery to form a home large enough for the distinguished receptions that Mary Anderson and her husband, the late Count Antonio de Navarro, loved to give. Along the length of the great gallery are hung the laurel leaves that Mary Anderson received for her triumphs in the last fifteen years of the last century, and there is an ante-room adjoining the gallery, where the walls are entirely covered with signed photographs and drawings of her friends, who number among them many of the most distinguished men and women of the age. For it is not only in the circle of her own art that she shines; peers, politicians, painters, musicians, poets and novelists have all contributed their mementos to the walls of her room; and all descend on the little Worcestershire village when she holds one of her famous at homes.

However significant her guests, the hostess dominates the party by her striking appearance and vivacious manner. Malicious tongues have dubbed her a lion hunter. But she is not so much a lion hunter as a lion tamer. It is not everyone who could, at one reception, bring together happily such varied characters as George Bernard Shaw, Sir Henry Lytton and Paderewski. It is pleasant to watch her methods of dealing with their roarings. She is very tall, beautiful and arresting, has good taste in dress, with a very becoming liking for broad-brimmed hats.

She has an excellent sense of humor, and is fond of telling a little story against herself. Her son, who is a professor of archeology at Cambridge, made an interesting discovery

of which I learnt from Mary Anderson herself. It was an entry in a bulb catalogue, and ran as follows:

"MARY ANDERSON DAFFODIL. LARGE, CHEAP and SHOWY."

She is, of course, very proud of her fine old house. But she delights most in the beautiful garden, which is more or less her own design. Behind it is the gentle swelling of the Cotswold Hills. A limpid swimming pool, shaded with willow trees, and paved with deep blue tiles, is one of its greatest attractions.

The bigger (and the greater) the company, the better she is pleased, and the more deftly she deals with it. I think she likes best to show her garden, and small wonder. Strange and interesting flowers are to be found in it, including all the flowers mentioned by Shakespeare. It is a pleasant dreamy place, where one can lie in a chair and listen to the twittering of birds, or the roaring of lions, as one pleases. Above all, Madame de Navarro likes someone to read Dickens to her; and, until recently, on many a summer evening she could be seen sitting there while Harold Samuel read Barnaby Rudge or Pickwick.

Perhaps one of the most stately occasions in the history of the little old village of Broadway was the wedding of Princess Louise de France to Prince Charles de Bourbon-Sicile. The Princess' brother, the Duke of Orleans, claimant to the French throne, lived at Wood Norton, not far from Broadway. Many princes attended the ceremony, including the King and Queen of Spain and of Portugal. King Alfonso and his Queen were accommodated with their retinue at the Navarro's home. Queen Amelie of Portugal returned there some time ago, after her husband and eldest son had been assassinated before her eyes. Like Mary Anderson, she wanted peace and quiet. She brought her other

OVER this square of half-timber construction, with its lovely leaded window, masses of gorgeous white roses in full bloom give one a true sense of June in England.





THREE views of Mary Anderson's Cotswold home, in which two old Tudor farm-houses have been joined together by a long gallery, and which has been generally made habitable and happy through a combined English-American point of view. Some of the finest box shrubs in this part of England are grown in the Navarro garden.



son, the ex-King Manuel. When Manuel died a few years ago, Madame de Navarro received a mourning card from the Queen.

Among her most beloved friends in the early days were Swinburne, whom she described as "a bottle of Rhine wine topped by a gigantic champagne cork;" and ponderous Henry James, who would roll out long sentences at her dinner table. Hugh Walpole sometimes comes; and once, when she walked over the Cotswolds with Anton Lang, the famous Christus of Oberammergau, he electrified Broadway by a piercing Alpine yodel!

Not so very far away is the magnificent palace of Blenheim, home of the late Duke and Duchess of Marlborough. Madame de Navarro often visited them and wandered through the great house with its exquisite old furniture and curious gardens and temples. She loves gardens, and where could one find more lovely specimens than among these Cotswold Hills? The Earl of Redesdale, a neighbor of the Navarros, has one with a European reputation, to which Madame de Navarro has a private key.

Madame de Navarro is always touched by poverty or persecution. When she first came to Broadway, she found that a certain animosity had been aroused against the Catholic families of the neighborhood. She went to considerable trouble to put a stop to this. At Christmas time, she organized a party, to which only Catholic children were in-

vited. The children had a lovely time, and after that the persecution ceased.

Occasionally, she drives over to Stratford-on-Avon, to the fine new theatre built by American munificence. She is deeply interested in the stage, so long as she herself is not on it. She had a great deal to do with the production of Hichens' play, "The Garden of Allah," which had such a success in New York some years ago. Later, she helped with the London production, which was a disappointment, the scenic effects being decidedly inferior. The sandstorm, however, was much too well done. When the Queen came to see the play, she recommended that it be modified. It transpired that some of the sand had got into her dress!

Worcestershire is a county noted for its lovely villages; one of the most charming, Broadway or Bradannege as it was called in the 10th century, lies on the western slopes of the N. Cotswolds. The east wing of Mary Anderson's home dates back in part to the 14th century. The western section was built in the early 17th century. The house contains many relics of the days when it was built, such as the lovely stone fireplaces, and the fine Jacobean window.

Mary Anderson's retirement is not one in the true sense of the word. Her vitality is too great to permit her to vegetate. She likes fresh air and sunshine; but she also likes fresh faces and fresh fields of activity.





AN ingenious and decorative feat is accomplished in this handsome bedroom-study designed for Mr. Donald M. Stern. The upper picture shows the bed, which is part of a grouping comprising chests, bookshelves and other amenities of comfort. Walls are light tan, furni-

ture of Prima Vera wood, with a lacquered terra cotta head panel on the bed. The end of the room used as a study, is painted in terra cotta with curtains to match. Because of its rhythmic architectural quality, the effect is both spacious and compact, giving an added sense of vitality.

by F. S. Lincoln



TWO-
IN-
ONE
MOD-
ERN

JOSEPH
ARONSON, INC.,
DECORATORS



WHAT WE LEARN FROM JAPANESE FLOWER ARRANGEMENT

COLETTA
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BOSTON



Photos by Fritz Henle from Black Star

LEFT: A Japanese teacher of Ikebana demonstrating how to remove superfluous blossoms.—Above is the finished Ikebana, complete with kakimono. This will be the sole decoration of the room in which it is placed.

WHAT we really learn from a cursory view of *Ikebana* (Japanese flower arrangement) is not in the least what we are supposed to. There has been a vogue several times repeated in this country for the doing of flowers in Japanese fashion. And ladies who have been to Japan and have probably taken a dozen lessons have come back, insisting upon the fact that we should have three-branch arrangements of flowers for every kind of room and every kind of occasion.

Having a real interest in flowers and flower arrangement, and having read some books on the subject, and having talked with a very wise young man who is a professor at Columbia, I have arrived at the conclusion that, to get any real benefit from Japanese flower studies, we need a fresh approach to the subject. The traditional presentation of flowers, of branches and of blossoms that may express "Heaven" and "Earth" and "Man" does not seem to belong to our present-day Western scheme of decoration.

There are two reasons why *Ikebana*, with its rules and regulations and classic limitations, is rather lost sight of in either a Modern or an Eighteenth Century decor. To begin with, our rooms are too crowded and too confused and too varied for a delicate, classically arranged flower study to

appear to advantage—indeed to be seen at all. Fancy a room hung with tapestries, with rich rugs on the floor and many chairs and draperies and bibelots of every kind, pretending for a moment that an exquisitely graceful, slender, sophisticated flower arrangement would be in place, would be appreciated even by the initiated! In Japan, where there is no furniture in a room, beyond mats and a low table and a dais, a flower arrangement is planned as a special gift to the gods. It follows exactly every rule of the school to which the owners of the home subscribe, the *Ikenobo* or *Yo-Shin*, as the case may be. And the doing of the flowers is a ceremonial occupation, and its formal placing in relation to the Kakimono on the wall becomes a matter of solemn importance. People are brought in to evaluate it; friends come and kneel on the cushions, and the beautiful tea ceremony is performed. But everything is concentrated on the *Ikebana*, and there is nothing to disturb it and no sound, and practically no conversation. The flower arrangement, with its three divisions of "Heaven", "Man" and "Earth", is the inspiration for the guests. It is the climax of the art impulse of the family.

Now, in what way can we use just such a ceremony in the American drawing room—I ask you? We would give a



INSTRUMENTS and flowers are carefully sorted before starting work on the arrangement. Below: The teacher is showing to his eager pupil how to cut twigs and branches to achieve the proper spacing between "Heaven", "Man" and "Earth".



fleeting glance at the flowers and say: "What in the world has happened to the florist today? Can't we get any flowers? Isn't this the season for chrysanthemums, or lilies, or roses? Why a twig or a leaf?"

No, there really is no opportunity for pleasure in such an arrangement for more than a few, cultivated people in this country. Of course, I may be overestimating the situation.

Our feeling about flowers in America is rather warm and emotional. We like bulk and splendid color, and we like flowers to dominate a scheme through gorgeous personality. There is no place for an esthetic aristocratic Japanese form in these drawing rooms of ours.

And the second reason why I feel that this type of arrangement is futile for us is because, almost inevitable, it is two-dimensional, and is planned always against a background. I think I have never seen a Japanese flower group in the center of a room, or even standing out away from the wall, whereas, as we all very well know, our flowers are placed as centerpieces on tables, on mantels or on low tabourets—anywhere that we want fragrance and color. We expect to see them and enjoy them from all four quarters of the globe.

But these two very vital considerations do not in any way prevail against the wisdom of studying Japanese flower arrangement, and learning as much as possible of its romantic history and its purpose. And from such a study, we will begin to understand our need for a more definite form for our flower arrangement, in our schemes of decoration, and a truer sense of values in our surroundings. There can be no question that the average American home is too ornate,



BURLINGAME
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Burlingame, Cal.

THE prize pupil is bending a branch which will shortly take "Earth's" correct position in the vase. "Heaven" and "Man" are already in place.—Below: This same bright young Nipponese lady bends the branch of "Heaven" to the correct angle.

too lavish, too confused. In studying Japanese decoration, we feel at once the need for elimination in practically every room in the house. We need more space to enjoy what we have. We need more quiet to rest our souls. And this would also develop a certain wise economy in fitting and furnishing our homes, and help us to create a more real beauty in our own homes and to appreciate it in the homes of our neighbors.

A friend of mine, who was in Japan for some time, a great appreciator of the country, decided to take a dozen or so lessons in flower arrangement, not with an idea of using it in her own home or thrusting it upon other people, but just as a part of understanding Japanese art. And the little teacher came to see her and said: oh, yes, he had taught many ladies Ikebana; and that he was going, that very afternoon, to give a lesson to a pupil whom he had taught twice a week for twenty years! Here you get an impression of the seriousness of the attitude of the Japanese people toward their home ceremonies.

In a very recent book on "Japanese Flower Arrangement for Modern Homes", I found some very remarkable expressions that made me realize the value that a knowledge of this phase of art would have to our Western civilization. We need in our (Continued on page 43)





SHOPPING FOR YOUR GARDEN

"..... retired Leisure,
That in trim gardens takes his pleasure."
(From Milton's "Il Penseroso")

VERSAILLES in miniature. The garden of Dr. and Mrs. Preston Pope Satterwhite at Great Neck, Long Island. Photo by Mattie Edwards Hewitt.—Below is the garden where Anna Coleman Ladd, the sculptor, spent her summers at Beverly Farms, Massachusetts. The landscaping is both picturesque and fanciful, with enlivening touches of graceful sculpture. Photo by Bachrach.

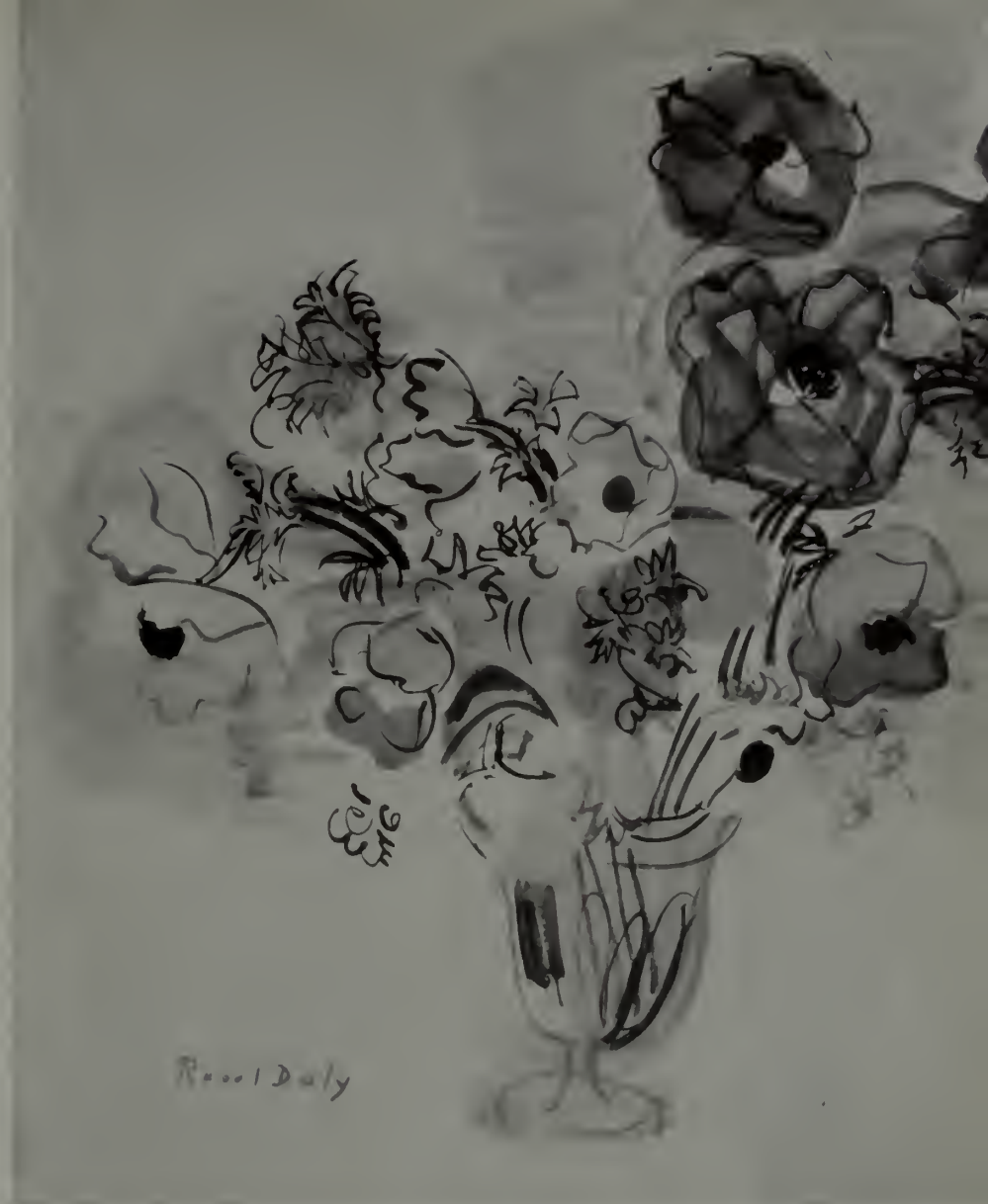


AN octagonal pool with enclosing wall of multicolored tile, in a garden at Beverly Hills, California. Wallace Neff, architect.—A small water-lily pool and walled fountain in the garden of Mr. Keith Spalding at Pasadena, California. Wallace Neff, architect. Paul Thiene, Landscape architect.—A fountain by Harriet Frishmuth, "The Joy of the Waters," in the garden of Richard Brixey, at Bedford Hills, New York. A. F. Brinckerhoff, Landscape architect. Photo by Robert MacLean Glasgow.—A friendly gate in the wall surrounding the garden of Mrs. Alice C. Snyder. Huszagh & Hill, architects.



THE enchanting Japanese garden of Mr. and Mrs. John J. Mitchell at Montecito, California, decorated with all manner of Nipponistic carved stone ornaments.—Photo by Jessie Tarbox Beals.—Another view of the Satterwhite garden at Great Neck, showing the fine evergreen setting by Lewis & Valentine, landscape contractors. Photo by Mattie Edwards Hewitt.—A charming little hedge-gate leading into the garden of Mr. Charles Foster, Woodlawn, New York. Ruth Dean, Landscape architect. Photo by Amemya.

FRUIT
AND FLOWERS
IN STILL-LIFE
TO DECORATE YOUR HOME



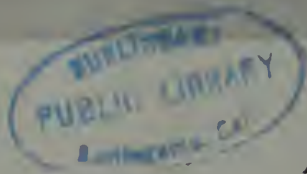
"ANEMONES," by Raoul Dufy. Courtesy Carroll Carstairs.

"APPLES," by Paul Cézanne. Courtesy Marie Harriman Gallery.





THE Vieux Carré is the most aristocratic and romantic section of New Orleans



ABOVE: Very early morning after the Mardi Gras.
—Below: Sketches from the French Market.

AN INTIMATE TOUR THROUGH NEW ORLEANS WITH EDWARD H. SUYDAM



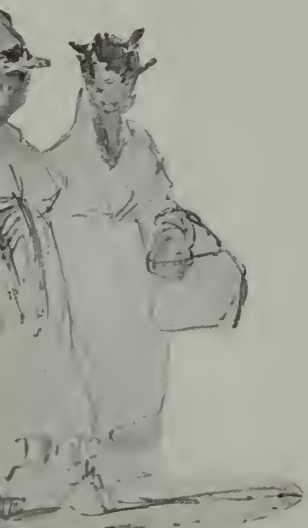
Here are views of the very heart of New Orleans, not at the height of the Mardi Gras season, to be sure, but of scenes worth visiting mornings during the great Carnival, and a relief, possibly, from the resplendent parades and Old-World costume balls. Mr. Suydam has an intimate knowledge of these ancient houses and nostalgic streets. He

knows how the people here dress and work and walk and play. As you look at these sketches, you feel that you, too, know where the people are going, and you become profoundly interested in the wrought-iron balconies and grilles and stone steps and mysterious flower gardens. It is another world, where the people work and play and speak quite differently, and which we hope will live on into another century, beautiful and unchanged, as is lovely old Charleston, where you even hear the market cries of a more mellow day.





ABOVE, left: A seat on the banquette.
—Right: Loading the river boats
from the levees.—Below, right: The
doorway of the Ursuline Convent.





PIERRE DUTEL, DECORATOR

Photos by Eugene Hutchinson

DISTINGUISHED ROOM—NUMBER ONE

A COMBINED living and dining room in a New York penthouse. The outstanding achievement in the decoration of this room is the arrangement of old Meissen birds over the mantel mounted on gilt brackets. The little conservatory window at the right is also unusual and well done, with shutters painted celadon green to match the walls of the room. As for the rest, it is Louis XV, delightfully grouped, with modern hand-tied old-white rugs. The lower picture shows the dining corner, with the table charmingly set for supper. The fine chairs are French Regency, with cane seats and backs. The lamps are modernized old Chinese porcelain whale-oilers, with crystal globes. A curious accomplishment in lighting is an indirect arrangement at the foot of the mirror screen, which casts a glow upon the table.



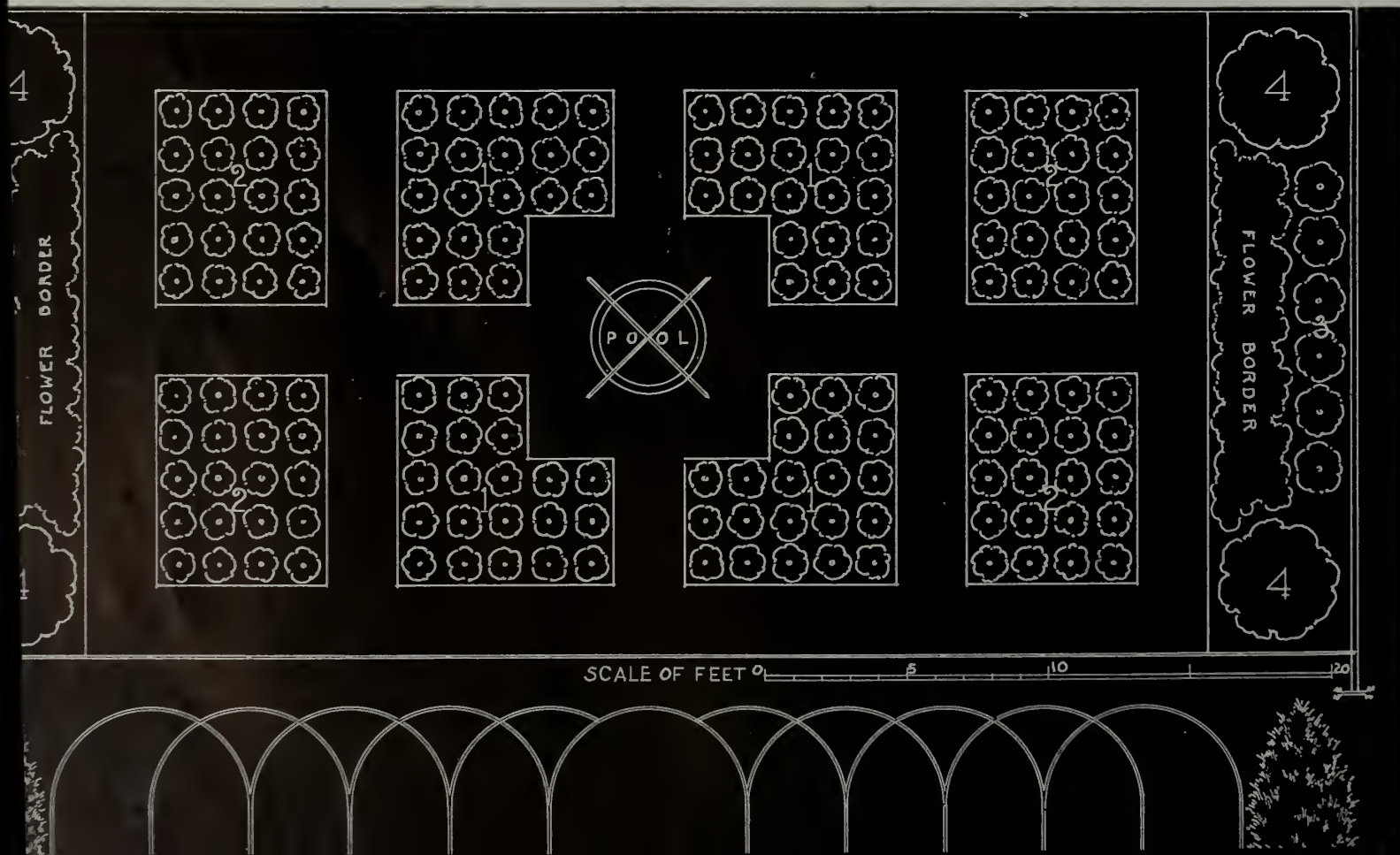


Photos by Walter Beebe Wilder

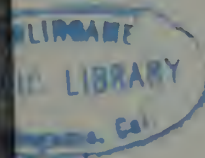
ALISMAN. "Sudden a thought comes like a full-blown rose."—Keats.

IF YOU LOVE ROSES—

By HAROLD A. CAPARN, L.A.



SUGGESTED plot plan for the amateur rosarian. Design by the author.

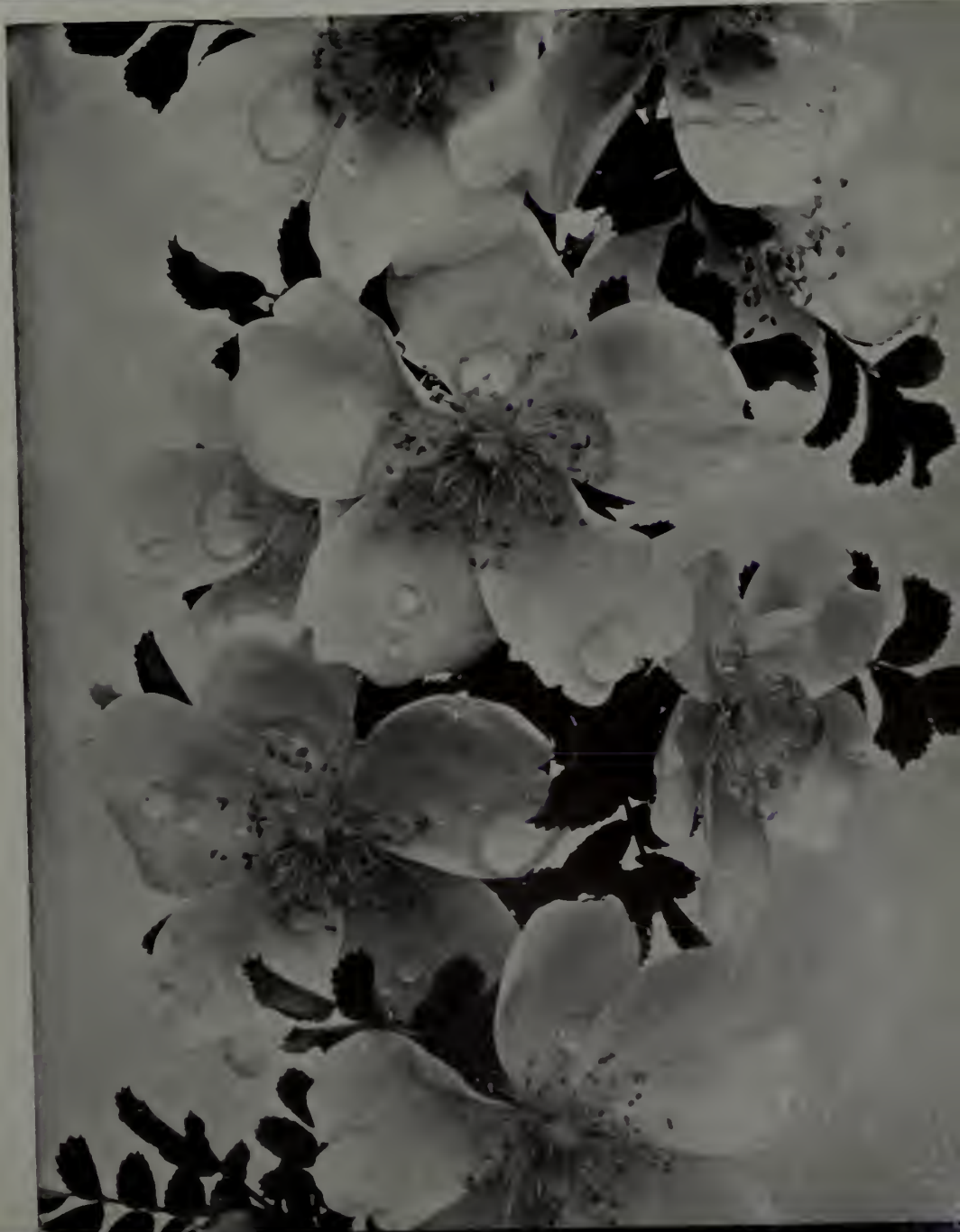


CLIMBING roses—A flood of crimson bursts over a garden wall. *Rosa Hugonis*.—Below "The rose is sweetest when washed in dew"—Scott.

THIS is written for ambitious rosarians who have but a limited space but who desire, not only to grow good roses, but to make of them and for them a setting befitting their quality.

In these days, when people speak of "roses," they usually mean bedding roses, so called because they are best set out in beds at regular intervals. These are, for the most part, hybrid Teas, (H. T'ss.), produced by crossing Tea roses with the vigorous hybrid perpetuals of complicated ancestry and with Pernetianas. In their time the H. P.'s were in every garden, though most of them are now difficult to procure. They include the famous American Beauty and Frau Karl Druschki which is said to be the best white. But the H. T.'s are the real Perpetuals, for if your selection is well made, they will furnish flowers from June to November in the zone of New York.

None of these roses, however, is good in foliage and habit for garden composition. They are deciduous shrubs or bushes, but they are somewhat thin and lacking in texture, so that it is desirable to use with them some other planting material to make a worthwhile rose garden. This may include climbing, species (wild) roses, polyantha and other roses, and in fact, whatever may help to make the picture, especially coniferous evergreens, (junipers, yews, arborvitaes, etc.). But of course, this alien leafage and bloom must be subordinated to the roses.





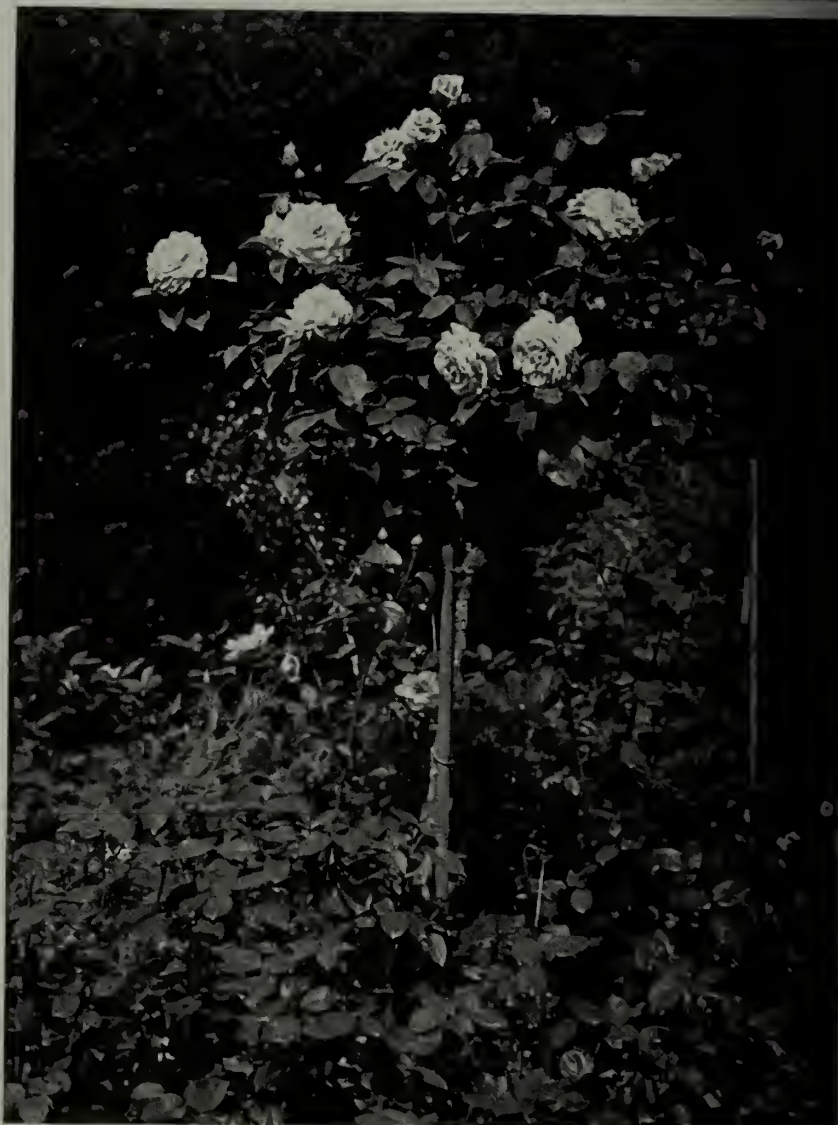
ROSA rugosa. "Rose on the branch and honey in the horn." Below: This proud little beauty is Lady Alice Stanley. The standard rose is one of the most architectural features of the modern garden.

Perhaps the best way to give an object lesson on "How to make a rose garden" is to make a typical plan embodying simple general principles. So we will assume that someone has a fifty foot lot and wishes to cut off the end of it for a rose garden. (In this case, it would be well if the garage were part of the house or at the street line. If it were at the rear of the lot, the rose garden would be smaller and of a different shape, and part of it would be in the shadow of the garage.) H. T.s and several other classes of bedding roses are usually planted 18 inches apart, and on this dimension the width of beds is based. Thus a bed six feet wide will provide for four rows of plants giving easy access to two rows from each side of the bed.

Spaces No. 1. Hybrid Tea Roses

2. H. T., Moss, Bourbon, Bengal, China, H. P. polyantha or other roses ad lib.
3. H. P. or other roses not too tall.
4. Upright juniper, yew or arborvitae.

This garden, about 23 feet deep, should leave a space between itself and the house enough for a drying yard and other uses. It may be enclosed on three sides (the lot lines) by a wall, hedge or lattice fence on which climbing roses may be trained. An arborvitae or yew hedge is better than privet because it is more easily kept within bounds and does not rob the soil so much. The owner must decide for him or herself which of these is best for the conditions or whether there should be any enclosure at all. If there is not, a good deal of the garden (Continued on page 47)





Photos by Harlow Damon Gaines

IE WRIGLEY, DECORATOR

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MIRIAM, CAL.

DISTINGUISHED ROOM—NUMBER TWO



TWO rooms in a house at Miami Beach, Florida. An enchanting color scheme is shown in the upper room, which has hand-painted Chinese panels against blue walls. The scheme is very delicate, but dashing, with off-white walls and touches of rose and blue and white in the detail. One chair is rose velvet, another daffodil yellow, and the mantel is antique Italian, with a mirror above it. The dining room (below) is green and eggshell. The floor is smartly covered in linoleum in soft green, and the curtains are green faced with raisin and trimmed with crystal fringe. There is a glass screen painted with white monkeys—all very fresh and different and amusing.

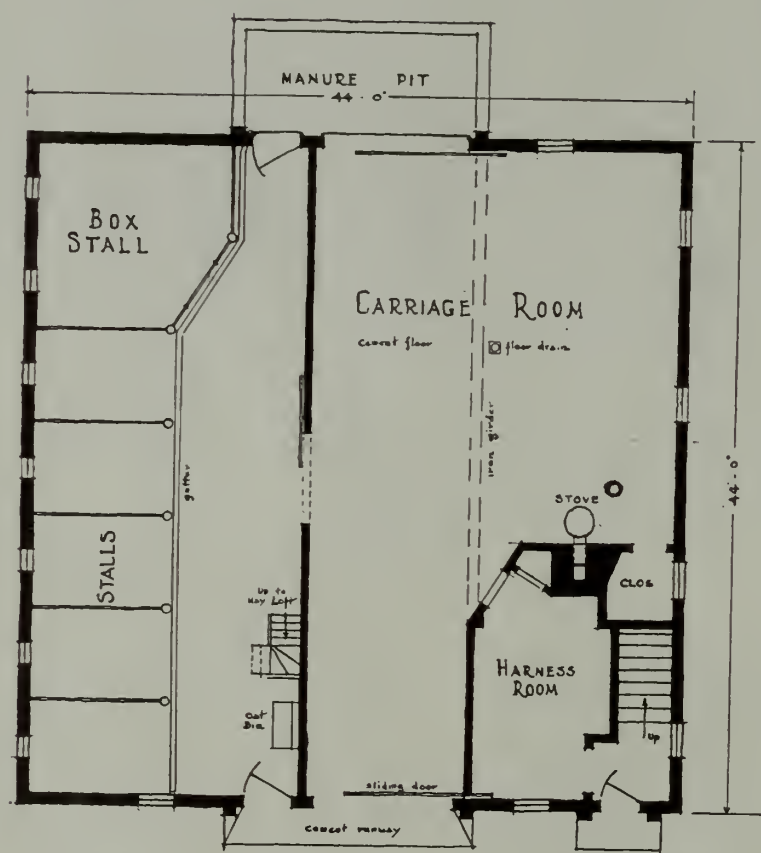


THE stable at York Harbor, before it was altered by Mr. Bullard to make a summer home

THE house made from the stable—a most successful construction job, the detail well worth studying.

STABLE INTO HOUSE

By ANNE BULLARD

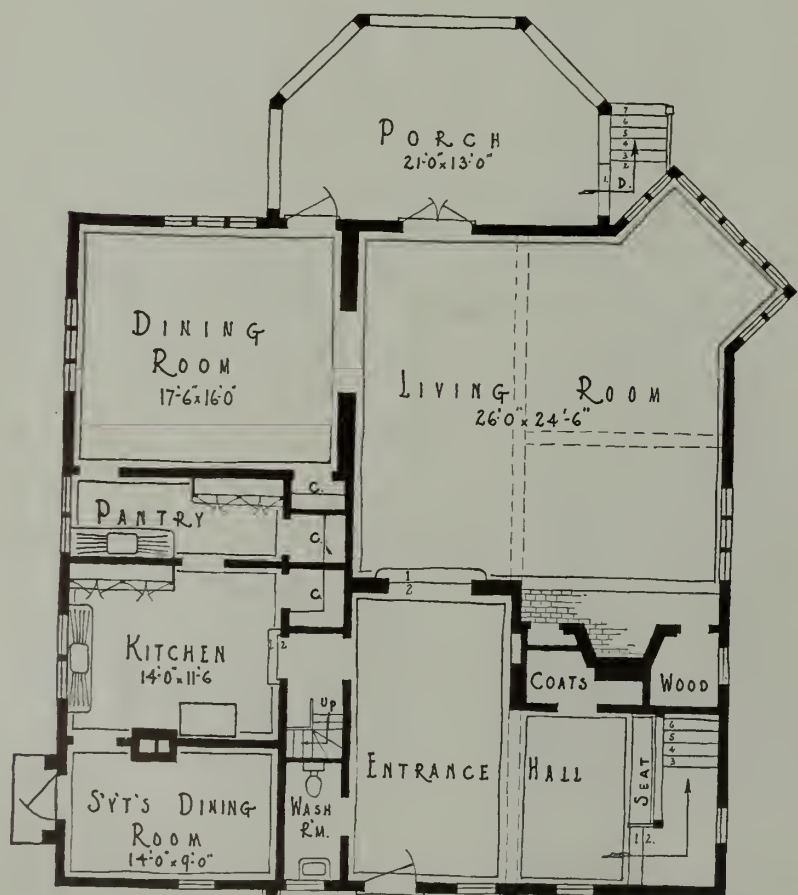


STABLE AT

YORK HARBOR MAINE

AT a time like this, when everyone is trying to make the most of what he has and to put into use all available material, the question of remodelling is one of vital interest. Ordinarily, alteration work is expensive in comparison with the results achieved, for one seldom knows what one will find when old walls are opened up for inspection. Pipes are never where you want them to be and partitions are always a little too far this way or that; but with all the drawbacks there is a great fascination in taking an old, ugly, discarded building and making of it a thing of use and beauty. Houses are being done over daily, and improved or not, according to one's taste and ability, but it is not everyone who has the opportunity to make over a stable. Granted that you start with sound timbers and a substantial roof and outer walls, a stable offers the greatest of possibilities, for inside this shell you can add a partition or two according to your requirements for a home, without making many fundamental changes. The result may be unconventional and odd in places, but this usually adds to the charm of the whole.

Not so long ago a large, square, solidly built stable, on a well known estate in Maine, with seventy-five feet of ocean frontage, came into the market. As ocean frontage, with



FIRST FLOOR
— PLAN —

ROGER A. BULLARD
HOUSE AT
YORK HARBOR MAINE.



SECOND FLOOR
— PLAN —

ROGER A. BULLARD
HOUSE AT
YORK HARBOR MAINE.



DINING room in the Bullard house, and (below) two views of the living room, with entrance at the left.





LOOKING out over York Harbor from the porch of the Bullard home in Maine.

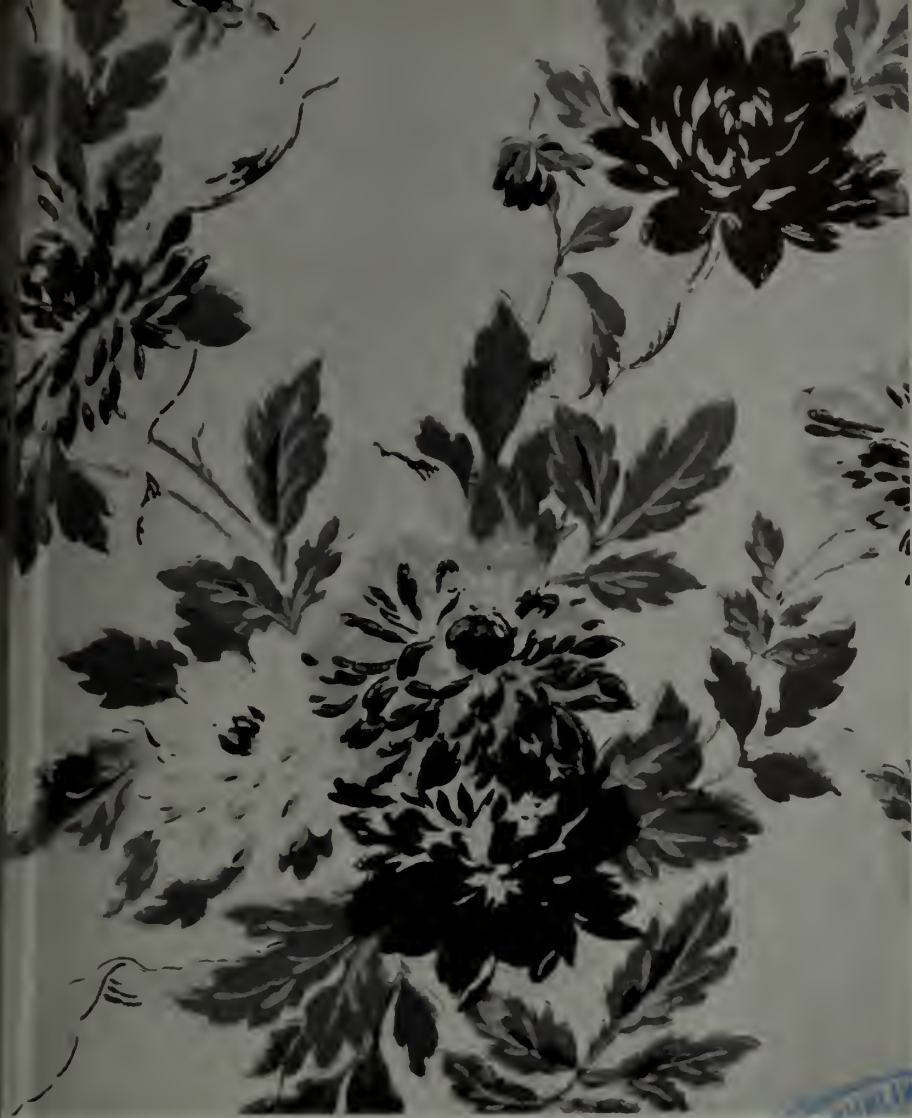
ROGER BULLARD, ARCHITECT

the combination of high rocks and pine trees was at a premium in that locality, it seemed too good a chance to miss. Negotiations ensued and speedily the place became the property of the architect owner.

The building as it stood was forty-four feet square. The exterior shingled with an unusual triple course at the second floor had weathered to a soft gray green. It had a hipped roof with a square louvred vent at the peak. The carriage entrance was in the middle of the north side, with an exterior stair entrance on the extreme right, leading to the second story. The second story windows were diamond paned, and as the roof projected several feet it made deep

sheltering eaves in stormy weather. So much for the exterior. It was not beautiful, but it had possibilities.

The interior on the ground floor was the typical horse stable of twenty years ago, when fine horses and well appointed carriages were a pride and joy. The sliding doors rolled back, giving access to the carriage space within. On entering one drove between a harness room on the right and a continuous bearing wall on the left to the roomy carriage space on the south side of the building. In the wall between the harness room and carriage room was a flue with a stove in the big room to keep the carriages from dampness during summer fogs. Another (Continued on page 54)



A VERY dramatic Georgian design of brilliant dahlias. United Wallpaper Co.



"GOVERNOR GORE", a delicate peacock and foliage pattern on a chalk-blue ground. From Birge.

HUNTING FOR SPRING WALLPAPERS

By ANNE CLAIBORNE

WE have three delightful young female friends whose tastes are as divergent as their personalities. For the sake of convenience and ambiguity we will call them Mrs. Smith, Mrs. Jones and Mrs. Brown.

Mrs. Smith is a gay young thing—very smart in a blonde sort of way. She prefers light delicate colors, Early American and Louis Seize, with an occasional excursion into Biedemeier and Empire; and she has just bought a charming little Colonial house in Connecticut.

Mrs. Jones is the conservative type, who wears brown and gray tweeds, adores bridge and garden clubs and is one of the world's most expert housekeepers. She has a remarkable collection of old snuff bottles and is, in fact, most interested in the antique and the well-established. Her house in Westchester and her apartment in the East Seventies are beautifully run, eminently comfortable, rather Georgian and formal in decoration. She is toying with the idea of doing over a few rooms in her country house.

THIBAUT'S romantic "Victoria Regina", in mauvey-rose on dull blue, one of the indications of the current return to modified Victorian decoration.



A BOLD design of bars in gray and orange on clear blue, which would be particularly appropriate on an end wall in a Modern room. United Wallpaper Co.

Mrs. Brown is very Twentieth Century and has a latent tendency toward the exotic and the "different"—a tendency which her friends, Mrs. Smith and Mrs. Jones, who are devoted to her, sometimes inclined to deplore. She is sleek, chic in a Mrs. Simpsonish way, likes bright colors and tropical flowers, and couldn't bear to live in anything but a Modern house. Her house on Long Island was designed by one of our most prominent modern architects and is streamlined to the nth degree. Just now, she is faced with



IMPERIAL'S graceful new pattern of fantastic, attenuated little trees on a silver-lined background.—Below: "Gobelin", Birge's distinguished Traditional design, ideal for formal Eighteenth Century décor.



A GAY piscatorial pattern of leaping fish, silver and red waves and an azure ground. Thibaut.

the problem of decorating a suite of guest rooms over her garage.

At the moment of writing, the three friends are lunching together at Tony's. And they are puckering their charming brows over a dry Martini because they are worried about what to do with the decoration of walls.

Mrs. Smith seems to be a bit less troubled than the others. In fact, she looks quite superior and pleased with herself and, in a very nice way, is about to tell her friends what wonders she has accomplished in one morning's shopping. She has found a divine comb-back chair, a heavenly Biedermeier sofa—

"—and, my dears, the most outrageously adorable wallpapers for two of my bedrooms! They're both from Strahan. One has enchanting sprigs of flowers on a red-dotted white background, and the colors are so refreshing and farmhousey—red and green and blue. And the other, my dears, is so lovely and new that I really can't decide whether to put it in the dining room or my own bedroom. The pattern is called "Nasturtium" and is so alive that you can almost smell that divine tart smell of nasturtiums! But—" and now her pretty face becomes troubled with a frown—"I simply can't find a thing for my French library—"

Mrs. Brown looks up with a brightly helpful expression.





ABOVE: This sparkling design of roses and matching jewels on a plain ground is Imperial's "Crystals". —At the right is an engaging and intimate cottage-like pattern—delicate sprigs of flowers in red, green and blue. Thomas Strahan Co.



Wait a minute, darling—I've a brilliant thought. I saw a charming paper for your type of thing at Birge yesterday. Didn't you say you were going to put your mother's Louis Seize things in your library, and have everything pale blue and rose and cream? Well, this pattern I saw is called Governor Gore and has a swell chalky blue background with very Eighteenth Century peacocks and branches all over it in a kind of warm beige and white. I'm sure it would be just the thing for you."

Mrs. Smith gratefully jots down the name of the pattern. "And what about you, Louise? Did you find anything for your music room?"

Mrs. Jones looks gloomy. "Well, I did find a perfectly stunning paper—but I don't know just what to do with it. It would look grand in a classic modern room—but it's too handsome—I'm afraid I could never do justice to it." She extracts a sample from her purse. "You see, it really is stunning. Those great red dahlias and the blue and red leaves and that black background—But I'm afraid I wouldn't know what to do with it—"

Mrs. Smith looks sympathetic but vague. Mrs. Brown studies the sample with an air of intelligence. She prides herself on her ability as an amateur decorator, and is, to tell the truth, rarely at a loss in the (Continued on page 43)



ORANGE and red nasturtiums wander breezily all over this fresh and fanciful paper, which is also from Strahan.



HANDSOME stairway at Brunola, on the island of Majorca, where fighting has gone on ever since the first approach of the Rebels.

A OLD Spanish stairway between plaster walls and tall cypress trees. Note the Ionic columns with their classic capitals.

A FLIGHT of stairs leading to the entrance to the city garden of Barcelona. The decoration is simple and easy to reproduce in modern gardens.



A STAIRWAY at the end of one of the finest walks in the hillside park of Barcelona. Ascending with the steps is the Brobdingnagian "hand-rail."

SPAIN—PERISHING AND IMPERISHABLE

The Memory of Her Romantic Fountains and Garden Stairways Will Become a Lasting Influence on Landscape Architecture.

By HELEN SWIFT JONES, L.A.

IT IS in the variety of beautiful and practical uses of water that the gardens of Spain show their greatest invention and charm. Water is scarce for there are no great rivers, few springs and the heavy rains come only once a year. This makes the lot of the gardener more difficult after the harvest. By seeding time in the Spring the soil is hard and dry and every plant must be hand watered, every row of vegetables must be "foot" watered. In dry countries this method of watering has been used from earliest times and is still common in Spain. Moses encouraged the Children of Israel saying "For the land whither thou goest is not as the land of Egypt where thou sowest thy seed and waterest it with thy foot but the land whither ye go drinketh water of the rain of heaven." Everywhere one sees the farmer let water into a depression between the rows, then as it reaches the end of the row stop the flow by pushing up a small mound of soil with his foot thus turning the flow either to right or left into the next channel.





W ALL fountain at Raxa, which was built before the discovery of America.—A fountain in the Royal Palace grounds in Barcelona, given to Alfonso XIII by the city—a suggestion for the fine placing of a modern fountain.—The concrete bowl fountain in the patio of the Director of the Museo Provincial at Cordova, an excellent idea for an inexpensive backyard or patio fountain, with the hood finished in rose and green tile.



The pond or tank from which the garden is watered is of so great importance that it is usually interestingly treated and often becomes the architectural feature of the estate. Naturally it lies at the highest point in order to obtain a maximum head of water and thus commands a view. In the north it is often surrounded by an elaborate arcade, gallery or vine covered pergola which forms a cool and enjoyable retreat.

From such a pool or "safreig" as it is called in Catalonia water is carried in underground pipes or open runnels to the various wall fountains, pools or water jets in the garden, finally reaching the thirsty farm below. In the famous Water Stairway in the gardens of the Generalife water runs in a shallow tile channel down each balustrade disappearing in posts at the bottom step. But the most thoroughly engaging and intriguing effect is in the beautifully proportioned old flight of steps which joins the terraced gardens at El Raxa on the island of Majorca. Water appears at each terrace, falling from a mask set in the end of the low retaining wall of the steps, splashes into a small basin, drops to another basin on the ground and then reappears at the next terrace in a similar but never identical way. Delicate (Continued on page 48)

W ALL fountain in the garden of the famous Alcazar at Cordova, hardly more elaborate than the New England drinking fountains, and something that could be added to any concrete wall without financial anxiety.

A SIMPLE stone wellhead to be found in the churchyard on the road to Pollensa—a comfort to the people and a graceful architectural note in the landscape.





THE SAGA OF A BOXWOOD GARDEN

By LOUISE C. GOWER

AN old English gardener I once knew believed plants have a conscious personality. If so, I am sure that boxwood is of the more highly sentient plants.

When one experiences the joy of homecoming, the garden—if there is a garden—gives a special welcome, and the greeting from the boxwood is to me almost audible.

When the planting of a garden was begun our plans were vague but we definitely knew we wanted boxwood. Since we live in the South where they flourish it was decided to apply the rules for hunting antiques to box. The game was enjoyable, and a number of tree box plants, and a few



THESE three pictures illustrate the development of a garden under the masterly direction of a lover of the evergreens.



good specimen dwarfs, were acquired. However when it came to bordering walkways with dwarf box the nursery prices for the number needed were too expensive. The same old gardener came to the rescue. He suggested that a dwarf plant be found and made into cuttings—and added that the more dilapidated or ill-shaped the plant, the cheaper would be the price.

Shortly after, in the month of July, my husband was talking business in the vegetable garden of a practical bachelor farmer. When a big billowing dwarf box in the middle of the bean patch was admired, the farmer remarked that he was going to cut it down since it interfered with his straight furrows. He was glad to accept \$2.50 to do the cutting down. The plant was brought straightway to the home fish pool and plunged into it.

With working equipment of a sharp pen knife, plenty of string, and a pair of scissors, the dismemberment of the plant was begun. Every branch was cut into twigs from six to eight inches long, and the stem of each twig was cut diagonally with a clean amputation.

Three or four of these twigs with their green tops were tied together (Continued on page 53)



PLAN for your back yard. Sketch by the author.

THE AVERAGE YARD

The Story of a Fifty-Foot Lot

By HAROLD A. CAPARN, L.A.

THIS article is written for that class of homemakers who are, in these days, more important than any other because they are so numerous. They seem to occupy most of the attention of architects and garden makers, nurserymen and florists, to say nothing of government bureaus, because the larger and more lucrative houses and grounds are at present so scarce. So the most interesting house and lot nowadays are those that meet the needs of the Average Man and Woman.

Of course, the Average Yard no more exists in actuality than the Average Man or Woman. But almost everyone is ready, on occasion, to talk about the Average Man, which means that he has some kind of mental picture of a composite of the various men he has known or seen. So with front lawns and back gardens: there are some qualities in all those of any neighborhood or region that come into one's mind easily, although no one of them would be the Average Garden in itself. But the Average Yard, although it does not exist (excepting possibly in those rows of speculators' houses all exactly alike on exactly similar lots), is of general interest to the greatest number of people because its features have more meaning to them than those of almost any single yard that one knows.

The Average House and Lot is not that of the non-existent Average Man or Woman, but of the home-owning or home-aspiring part of the population. Thus, it becomes easier to guess at an average, more especially as the average would differ in different parts of the country according to needs, customs, climate and the supply of available building materials. Our considerations being narrowed down to the north-eastern and perhaps some of the mid-western states would suggest these conclusions:

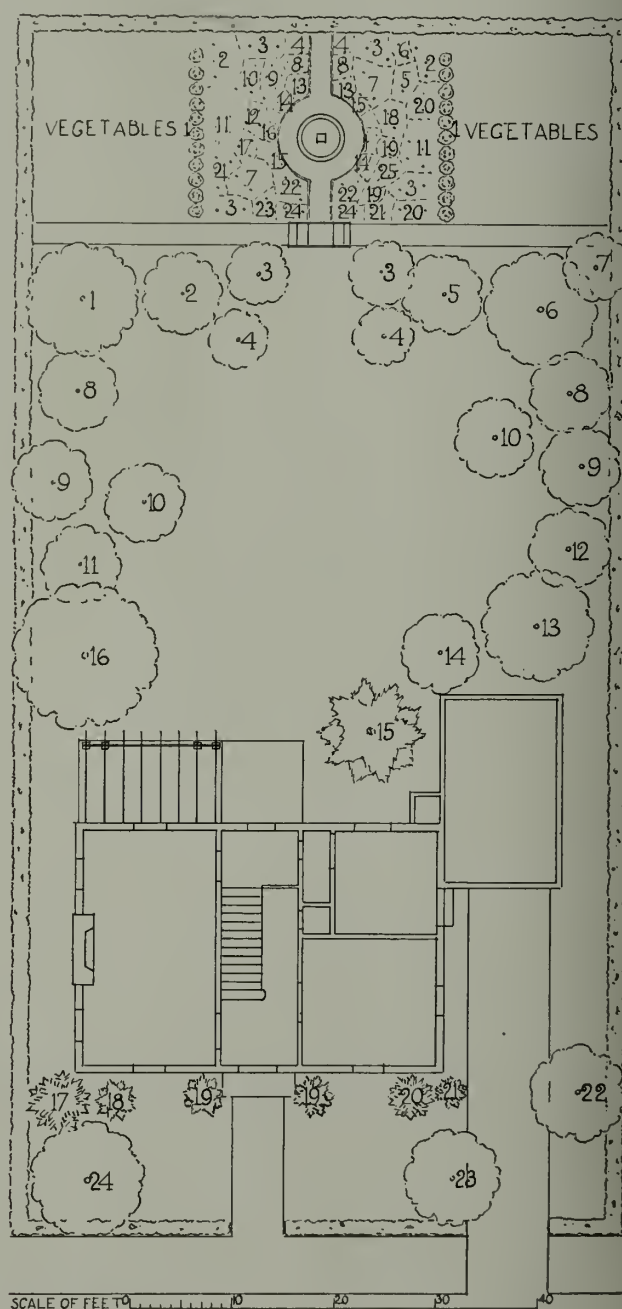
The Average Man desires to get as much house as he can for the money, and, consequently, is likely to prefer a two-story house, for the reason that a roof will cover two stories as well as one.

He prefers a pitched roof.

He would lean to a square or rectangular plan, because it cuts up well and is less expensive.

He needs a garage. If he

(Continued on page 43)



SUGGESTED plot plan for a fifty foot lot, showing placing of house and garage in such a way as to interfere least with the desirable open space in the back yard. Designed by the author, Harold A. Caparn.

WHAT WE LEARN FROM JAPANESE FLOWER ARRANGEMENT

(Continued from page 19)

comes just what the Japanese art lovers could bring to us.

Margaret Preininger says, at the beginning of her book: "The theory of color rhythm in flower arrangement, with its perfect spacing and asymmetrical balance, has been developed by the Japanese from natural forms." And she quotes Leonardo da Vinci, who once said that "those who are enamored of practice without technique are like a pilot who goes into a ship without a rudder or a compass."

Miss Preininger also discovered, in her close and profound study in Japan, that "flower arrangement based on scientific understanding of form and color will bring tranquility and peace to your mind, and real beauty to our homes". She tells us that "the underlying principles which make practicable the Japanese arrangement of flowers are indicated by three main parts or lines, present in every grouping—"Heaven", "Man" and the third "Earth". This is the foundation on which the whole art of Japanese flower grouping is built."

For several years, I found myself on committees at the New York Flower Show, to judge the various flower arrangements for table and mantel decoration. I realized then that I was utterly at a loss to form any real judgment. All the grouping had been made according to personal taste, a certain enjoyment of color or form, or combinations of both; but no two people had worked from the same basis; and I myself could not understand or see any underlying reason for these arrangements. Each one expressed a personal fancy, nothing more. And, when I came to judge them, it was my personal fancy against their taste, or my personal appreciation of their taste. I realized then, for the first time, that, so far as flowers are concerned in our home decoration, it was a haphazard plan which no one could judge or very much understand. I found that a great many people selected their flowers to match the linens or their glass or the color scheme in the room; which, of course, is pleasant enough; but it does not do for American Ikebana what the floral artists of Japan have done back to the Sixth Century A.D.

Of course, in spite of the three rules which control flower arrangement in Japan, the possibilities of variation go up into the thousands. There is scarcely a twig or flower or branch at any season of the year that is not convertible into some study of esthetic appreciation. It is curious how far they penetrate into every outlying accessory of these arrangements. For instance, they prefer bronze vases for branch arrangements; and, in the winter, the inner base contains water; but in the summer, a low bowl is filled to the brim, to give a sense of freshness and coolness.

In the more modern arrangements of flowers, although the traditional holy trinity is never ignored, the grouping of blossoms is rather more lavish. It never spreads beyond the two-dimensional, but there is a greater variety of color and of form. This fact is especially brought out in Miss Preininger's book. She goes into the last possible detail of more modern arrangements, tells you just what varieties to use, and just how rich the schemes can be without lessening its formal beauty.

In the illustrations which we are showing in this article, the idea is to give some impression of the work that is done in planning a flower arrangement, how every detail is studied, how the finest of implements are prepared for trimming and cutting, and how the greatest enthusiasm is shown by a pupil for every fresh rule and regulation that may be offered by these Japanese teachers of the beautiful. M.F.R.

(Continued from page 42)

puts it in the rear of the lot, the back yard is seriously limited, not only by the garage itself, but also by its approach road. Thus it is better to attach the garage to the house and to bring it as near to the street as he thinks he can tolerate.

He wants to set his house back from the street line. But, on the other hand, the further back he sets it, the less space in the rear.

He wants a good piece of lawn in the rear with some flowering shrubs and trees. Trees must be limited in number and carefully selected for size and habit, and placed with due consideration, or they will, in time, crowd out the other planting.

(Continued on page 53)

HUNTING FOR SPRING WALLPAPERS

(Continued from page 37)

matter of suggestions. So she says presently:

"Why don't you vary your program a bit and do the music room à la Classic Modern? It might be rather chic to use this paper, which, although not exactly my type, is very dashing, in panels. You could have your furniture and hangings all white and your walls black, with alternating strips of this paper. It's being a definitely Georgian pattern would make it go with the rest of your house."

Mrs. Jones looks a bit taken aback by this unwontedly daring idea. She is used to bravado in her friends, but can't quite imagine it in her own surroundings. But the enthusiastic Mrs. Smith is at once all in a dither, as it were over the idea; and, with the aid of another Martini, and the excited urging of Mrs. Smith, Mrs. Jones decides to lose all control and rush back to United Wallpaper headquarters and buy several reams of that striking dahlia business.

So, after an excellent lunch and a brandy and coffee, the three friends venture forth in a search for wallpapers. And, during the course of their peregrinations, they find so many exciting new designs that several quite revolutionary things happen.

For one thing, Mrs. Brown, who has an idea that, despite its very definite comeback, wallpaper is a bit old-fashioned and not quite appropriate to the modern scheme of things, finds such an amusing design at Thibaut that she decides to dismiss her prejudice for the nonce and use it in one of her more giddy guest rooms. And who wouldn't wax whimsical over a pattern of blue and white fish plunging in threes over red and silver stylized waves against a skyey background?

Chez Imperial, Mrs. Brown finds another lighthearted design that is so rhythmical that

it can't offend even the most extreme of modern tastes—slim, fantastic red trees, widely separated, against delicate rain-colored pencil lines on a white ground. She decides that this would look "simply too devastating" used in strips on the severest of white walls.

Also at Imperial, Mrs. Smith becomes intrigued by that sparkling and jewel-like design in deep rose and white known as "Crystals", and considers it in her Biedemeier dining room, because it is at once more striking and far less expensive than the rather feeble murals she was halfheartedly considering.

And Thibaut's romantic new design, "Victoria Regina", so appeals to the practical Mrs. Jones (who, like all efficient people, is not above a bit of Victorian sentiment) that she suddenly discovers that her bedroom needs refurbishing, and why not make it faintly Victorian?

Progressing to Birge, Mrs. Jones makes up for her mad plunge into novelty by acquiring a very distinguished conservative paper, dubbed "Gobelin"—a classic scenic design in varying grays on a white ground—which would be just right for her wide Georgian hallway.

Trooping over to United to clinch the dahlia-on-black-ground deal, Mrs. Brown, the Modernist, finds herself weakening to the extent of wondering whether she could find some sort of striking new pattern for a man's room—to be used perhaps, on an end wall. And lo! here is United's novel new pattern #1955626 with gray dull orange bars on a frank blue ground, lying in wait for her!

So—in one brief day of the year of 1937, our three friends, who are very much like you and me and all people whose decorating problems are at once a delight and a vexation, have found the wallpapers that will make their walls look, this summer, as fresh and inviting and elegant as though there had never been a depression.



SPEAKING OF ART

By MARY FANTON ROBERTS



Decorative metal by
Richard Davis—
Shown at Ferargil Galleries

THIS seems to be a season of revivals—van Gogh and Gauguin at the Museum of Modern Art, Shakespeare in the theatre, and a splendid show of Henri, Bellows, Glackens, Sloan and others, now called “Realists”, at the Whitney Museum. Not to mention a loving little show of work which Isadora Duncan inspired some of the great artists of her generation to do. This exhibition was brought together by Irma Duncan (Mrs. Sherman Rogers) one of the six famous Duncan dancers. The drawings were hung on the walls of Miss Duncan’s studio where, she is today teaching the beautiful gestures of Isadora to some enthusiastic young people. The collection of water colors and sketches included the work of Rodin, de Segonzac, Bourdelle, Grandjouan, van Perrine, Clara, and Lucien Long. John Sloan sent an oil painting and an etching. Sculpture was expressed in portraits by Bourdelle, Kosciensko and Stuart Benson. The highlights of Arnold Genthe’s collection of Duncan photographs were grouped on the blue walls of the studio, and a fine Steichen portrait revealed the great dancer in a

sumptuous pose. There were also many cases of costumes, books and letters.

At the Whitney Museum, we of the older generation experienced again that profound nostalgic pang, as we gathered together at the preview of the work of nine men we had known so well as great artists and loved so truly as dear friends—work that influenced their own generation profoundly, and will be a source of inspiration for that ever-widening stream of art that is today almost inundating the galleries and studios of America. The work of these nine men fills every room in the Whitney galleries. The square entrance foyer at the head of the stairs is given over to Henri—his tall panel of a young woman in white dominates the approach—a brilliant figure standing in dazzling security to welcome the guests. Glackens is grouped at the end of the long gallery, with his serenely beautiful painting “Family Group” dominating that room—rich in color and masterly in technique. John Sloan’s work has never appeared to better advantage. Ten of his canvases are shown, practically all of them famous paintings.

Our good friend Everett Shinn is there too, with some delightful theatre scenes, extraordinarily vivacious, and curiously audacious for the days in which they were painted. I stood in front of two small canvases for some time, talking with Mr. Shinn, and I could see that he agreed with me that they are pretty good work. He also is extraordinarily vivacious—a witty commentator on life.

Some magnificent canvases by George Bellows were there—really breathtaking, and with studies of contemporary masculine life and that delightful portrait of the “Laughing Boy, 1907”. I remember so well when George Bellows painted this canvas, we were visiting them at Woodstock, and walking every morning through the glistening green pastures to have breakfast on the side porch

with Robert Henri and his family. I remember, after Bellows’ funeral, we all went back to Henri’s studio, and Robert Henri said: “The greatest painter in America, up to date, is gone”.

Of course, George Luks is there, with his famous drawing of men and women and children, and his gorgeous color schemes and his honest presentation of people as they lived. A strange great man was George Luks—Sometimes, I have thought, even greater than his best work.

I was delighted to see Coleman’s work again. I had the good fortune to present some of his drawings in a magazine, “The Touchstone”, which I was editing in those days; and Coleman and I became fast friends. He was one of the first to draw from the streets of New York, as Daumier did in Paris—and as fearlessly, too, but perhaps a bit more sordidly. Ernest Lawson was among his friends, with his magnificent “Harlem River at High Bridge,” “Blue Night,” a touchingly poetical piece, “Fishermen,” one of his strongest and most important paintings and “A Spring Evening—Harlem River,” interesting in drawing and exquisite in import.

In a foreword to the catalogue for his exhibition, written by Helen Appleton Read, she quotes Henri from one of his talks to his pupils: “To have an art in America, it must be our purpose to build our own projections on the art of the past, wherever it may be. And, for this constructiveness, the artist, the man of means and the man of the street should go hand in hand. And to have an art like this will mean greater living, greater humanity, a finer sense of relation to all things.”

The exhibition of Contemporary American Sculpture at the Milch Galleries had a very fine standard of excellence throughout. There was no modeling that hadn’t its own reason, beginning with Archipenko and his figures in rose-colored stone, floating through space, to Hunt Diderich, with his two men boxing and his pair of goats standing in magnificent enjoyment of battle. The “New-Born Calf” by Warneke was one of the most mellow and touching bits of sculpture that I have ever seen. It seemed to me that all the tender feeling that one could have about birth and helpless youth was encompassed in this lovely figure. I had forgotten that Maurice Sterne’s work was so smoothly finished, like some of the old Roman bronzes, very dark and fine and beautiful. Zorach’s “Girl on Pony” was a splendid filling of sculptural space, but a little heavy, it appeared, for much observation.

I stopped for a minute at the John Sloan show at Kraushaar—all black and white. A master indeed is Sloan in these mediums. I had relished very much the Sloans I saw at the Whitney Museum, but it came to me afresh what an artist portraying his generation Sloan has been. I wonder if the Metropolitan Museum has a collection of John Sloan black and whites? If not, they are being unfair to the people who visit the Museum, and ungracious to art.

One room at Kraushaar was devoted to the work of American oil painters; and among them, a Glackens oil of the north side of Washington Square. The pale coral colors in the background and the quivering mellow spring light make it one of the most beautiful of any American painting I know.

The Decorators’ Picture Gallery has a new showing of rooms, each room done by an individual decorator, who aims to show, in furniture and setting, how successful the modern paintings can appear, properly studied. The Picasso Room, decorated by Jansen, Inc., of Paris, has the walls draped in old gold satin, (Continued on page 54)



IF YOU own fine antiques . . . a houseful, a roomful or only a few . . . why not let Sloane decorators help you create a perfect period setting for them? Sloane decorators will work with you in designing and assembling an exquisitely keyed background . . . panelling, mantels, wall-paper, draperies, cupboards, rugs, lighting effects, everything. If you wish antiques or fine reproductions to supplement your own, they will take you exploring through the Four Centuries Shop . . . a treasure house of choice pieces from famous collections. And from carefully worked-out plans, Sloane workshops will build bookcases and install them, just as they did for the room below . . . make exact replicas of any piece of your furniture . . . and even weave rugs to special design. Sloane experts will lay floors, paint and paper walls, make draperies and install them . . . do every bit of work. And when Sloane has finished, every minute detail of the interior will win the admiration of the most seasoned collector. But more than that, it will be a warm, rich, highly individual background for *you*.

Four Centuries Shop, Third Floor.



W & J

Sloane

FIFTH AVENUE AT 47TH • NEW YORK



MODERN IN A BIG WAY

New Ideas for Draperies and Furniture

ONE of the most electric modern shows seen in New York recently presented a bedroom in chartreuse tones, a detail of which is shown in the circle at the left. The carpet was a light chartreuse, the ceiling was wallpaper in the same shade, the walls a light grey and the draperies a greenish lemon chenille in tune with the dominating chartreuse. The homespun spreads were a "muddy" chartreuse with a moss-fringe that exactly matched. Then the colors branched out into something that looked right, but was quite away from the predominating chartreuse. Off-white leather was used on the frames of the beds, combined with limed oak; and a little slipper chair, which you can't see in the picture, was in mustard cut velvet. A small table was of holly wood, with a bottle-green leather top.



A DETAIL in the same house showed a very fine bit of modern decoration, in the spaces reserved for new decorative accessories for modern rooms. The background for the lamps and the fine contemporary glass was all in off-white, and the carpet a deep taupe. The partitions for this detail were all glass. The architectural details were off-white to match the background. R. H. Macy & Co., decorators.

IF YOU LOVE ROSES—

(Continued from page 30)

feeling will be lost, for the sense of enclosure, entire or partial, in one form or another is almost essential to a garden as distinguished from a parterre or mere decorated expanse. The fourth side might have a row of pipe or wire arches or a fence for the support of climbing roses. In the corners are four Chinese junipers, but any evergreen shrub, coniferous or broadleaf, as, for instance, arborvitae, yew, ilex crenata, that can be kept within a width of five or six feet would serve to provide contrast with the foliage and flower of the roses. Or the border beds may be planted entirely with perennials and annuals, thus making your rosery a complete flower garden.

Many people think that a pool is particularly appropriate to a rose garden, so one is shown as the central feature. It may be but a concrete bird bath filled by the hose every two or three days, that could be made by any good handy man, or it may be as fine and expensive as you care to pay for with concealed plumbing, a lead figure and so forth. It may or may not be spanned by crossed arches of pipe or wire with climbing roses and perhaps a large flowered clematis or two.

Walks may be of grass, bricks, flags random or squared. If they are of gravel, there should be edgings of bricks or tiles to separate them from the beds.

Conditions, preferences and points of view vary so much that it is unlikely that anyone will make a garden just like this. But it may suggest ideas and methods that you can adapt to your own site and your own needs.

It will be obvious that this plan could be modified greatly to adapt it to different situations. For instance, the side beds could be united and planted with perennials and annuals with shrubs, evergreen or deciduous in the border beds as background. Or, the centre square of four beds and a pool could be set in a frame of flowers and shrubs.

Roses require a heavy soil. They are best planted in the fall so that summer or earlier is the best time to plan a rose garden.

List of some desirable "ever-blooming" roses (hybrid teas

and Pernetyanas). These may not be the "best" roses under all conditions, but they have been tested under many different conditions and, if they grow well, you are sure to like them. No one can make a long list of the "best" roses because they vary so much with different soils, climates and culture.

WHITE AND NEAR WHITE

Kaiserin Augusta Victoria
Ophelia
Madame Jules Bouché
Caledonia
Miss Willmott

PINK

Betty Uprichard
Edith Nellie Perkins
Madame Butterfly
Radiance
Mrs. Henry Bowles

RED

Etoile de Hollande
Red Radiance
Margaret McGredy
Charles K. Douglas

YELLOW SHADES

Mrs. E. P. Thom
Golden Dawn
Mrs. Dunlop Best
Souvenir de Claudius Pernet

SHADES OF ORANGE AND

SCARLET

Talisman
Madame Edward Herriot
President Herbert Hoover
Rev. F. Page-Roberts

CLIMBING ROSES

WHITE

Purity
Silver Moon

PINK

Alida Lovett
American Pillar m
Dorothy Perkins m
Dr. W. Van Fleet
Mary Wallace

RED

Dr. Huey M m
Paul's Scarlet Climber M m
Excelsa m
Bess Lovett
Bloomfield Courage m

YELLOW

Ghislaine de Feligonde M
Jacotte M
Star of Persia M

Note: — M, of Moderate Growth. These roses have shoots usually not over 6 or 8 feet long, and are best suited for pillars or narrow lattices; m, of the multiflora type with many small flowers, as, for instance, Dorothy Perkins. To make these do their best, it is necessary to remove the wood that has produced flowers soon after the flowers are gone so as to encourage the growth of new shoots for next year's growth.

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Illustrated: A pair of Georgian silver candlesticks made in London in 1784 by J. Alleine; a Georgian Sheffield plate wine cooler, circa 1800; a Georgian Sheffield plate muffin dish and cover, circa 1790.

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SPAIN—PERISHING AND IMPERISHABLE

(Continued from page 39)

classic figures and urns stand along the wall and overhanging trees combine to form a picture of exquisite beauty.

In the large formal gardens many typical Renaissance fountains will be found such as the one in the royal gardens of Pedralbes, that lovely modern home built and presented as an olive branch by the people of Barcelona to the last king of Spain and his Queen. But even in these gardens there is no rushing and gushing of water such as one hears in the gardens of Italy.

It is the smaller water features of the south and those found in the patios which are most interesting to the garden owner of today. Simple wall fountains with spouts of delicately and intricately wrought iron, dipping pools of colored tiles and the enchanting pools in geometric designs of tile set flush with the paving. It is said that the Moors used the tiny ones with the raised shallow bowls as hand basins. Thus it was that "Morning Star," petted wife of a Moorish King, cleansed her dainty hands after a bit of gardening.

Well-heads more often mark the location of an underground cistern of collected rain water than of a spring and wall fountains, wells and basins in the patios are usually supplied by water collected on the roof or in cisterns beneath the courtyard paving.

The decorative treatment of steps has not been as important in the design of Spanish gardens as has water and in most instances flights of steps are used of necessity and not to enhance the plan as so often in the gardens of Italy. Steps are frequently lined both inside and outside the hand rail with rows of potted plants; pergolas are used to cover steps making what might be a long and hot climb a tunnel of delightful shade. Bright colored tiles are used as everywhere and form an effective foil against plain white walls as is shown in the picture of the Sorolla's city garden in Madrid. In Ronda an astonishing flight of steps cut from solid rock lead from the "Garden of the Moorish King" to the gorge below and can anyone forget the wonderful effect produced by the half mile flight of broad steps lined on either side with tall cypresses leading upward to a tiny stone church?

UNDER COVER

By MARTIN KAMIN

PAUL GAUGUIN'S INTIMATE JOURNALS. Translated by Van Wyck Brooks. Preface by Emile Gauguin. 254 pages. Crown Publishers.

MY FATHER, PAUL GAUGUIN, by Pola Gauguin. Translated from the Norwegian by Arthur G. Chater. 300 pages. Alfred A. Knopf.

The time is nearly ripe, one supposes, for a definitive and decently critical life of Paul Gauguin. At any rate he has now gone almost the whole gamut from the desperate romantic of Somerset Maugham's pretty tale to the attempts of his forgiving family to whitewash him into a sort of respectability. Unfortunately though "The Moon and Sixpence" probably gave satisfaction to its author in the form of royalties, it hardly satisfied those who knew Gauguin's painting. Strickland, as presented by Maugham, lacked credibility precisely because he lacked the one thing that justified his prototype—genius. But then one could hardly expect Somerset Maugham to know anything about that.

At any rate his caricature thrilled the maiden ladies of the rental libraries and gave impetus to the clerks in stock-broking houses who dreamed of an attic in Greenwich Village. It was the hey-day of Art—capitals no less. Bankers were ashamed of their profession and wrote poetry and an advertisement for chewing gum showed aspirations toward a place in the art galleries. The life of Paul Gauguin was adapted to fit into this mold. The financier who deserted his family and ran away to the South Seas, lived frenziedly and died madly, became a symbol of escape to the expatriates who boozed on the Left Bank and talked about their Art.

Now the sons he deserted when he went in search of his soul are trying to reclaim him. Emile Gauguin, who contributes the preface to the Intimate Journals, creaks a little too loudly in his straining effort to alter the focus of the picture. Instead of leaning to the left, poor Paul is now made to lean to the right. But, alas, he's still out of focus. The preface doesn't quite square with the Journals that follow it.

Issued a number of years ago in a limited edition and now made available in a cheaper reprint they still make fascinating reading. In them is pure unwatered Gauguin. Reading them is like seeing what's underneath the somewhat two-dimensional canvases. And Gauguin, like most painters who use a pen instead of a brush for the time, knows how to write. The translation of Van Wyck Brooks is a beautiful piece of work and a joy to read. One wishes that it were possible to like the reproductions of some of the paintings as well. It would have been better had the publishers left them all in black and white instead of trying to capture the uniquely bright colors of his unforgettable canvases.

Pola Gauguin, who was only two years old when his father left succeeds in understanding him somewhat better. Possibly the fact that he was himself an architect, art critic and painter brought him somewhat closer. Too, he apparently resembled his father quite noticeably and was often reminded of that fact. For the rest his only immediate knowledge of Paul comes from a brief visit the latter paid his family in Denmark. Fortunately Pola makes frequent use of the Journals and gives some very use-

ful letters. His own rather colorless prose stands in marked contrast to his father's more vigorous, many-faceted prose. The paintings get rather better treatment in this volume, many of them being reproduced in really excellent fashion.

So now that both extremes have had their say, and his paintings no longer are battlegrounds of opinion, perhaps someone will begin to really look at the man and study his work and evaluate them for us properly.

JOHN C. KRAEMER.

SCENERY: THEN AND NOW, by Donald Oenslager. 260 pages. W. W. Norton and Co.

More interesting than Donald Oenslager's theory of theatrical device or design, is his substantial and important contribution to the contemporary stage. Already—and in the early years of his career—he has established himself as an integral part of our theatre, diversifying his talents with remarkable facility into the various branches of such entertainment.

One scarcely needs a program note to know that a set is of his making. Not that his work bears for an instant the egocentric trademark of a style or manner, but that its quality proclaims his unvarying standard of integrity and good taste.

First, his integrity in his capacity of designer in the elaborate and involved mechanism of a production. His appreciation and measure of the scene's function in each instance. His graphic coordination with the script.

Secondly, his good taste in careful execution and choice of salient detail. His quick perception of the "gist" of period, place and time.

These qualities have given him the right to break tradition's pattern to a new design. To reach into the future with knowledge of the past—today—when forms are corrupted in defiance, rather than through the seasoned reasoning of comparisons, or conviction.

Therefore his book is worth the reading—though slightly dry and academic. Not in the text, but in his illustrations we find his eloquent solutions.

J. H.

"SO YOU WANT TO GO INTO THE THEATRE," by Shepard Traube—Reviewed by Bernard Sobel. 258 pages. Little, Brown and Company.

In his new book Shepard Traube describes for the first time in the history of books on the stage, the exact function of the scenic artist in the professional playhouse and his chances for gaining a place in this prescribed area.

The procedure is involved and paradoxically heartening and depressing. But no one who aspires to a career as a scenic artist dare ignore the advice here given. Better still, if he is wise, he will use this advice as a check-up on his own abilities and financial assets to discover whether he should continue with his ambitions or abandon them for a type of work for which he may be better fitted.

In the first place, the amateur scenic artist cannot possibly gain admission in the professional theatre until he becomes a member of the American Federation of Labor. The membership is made up largely of painters and studio workers who are primarily concerned in keeping their profession from being overcrowded and, as a result, the method of membership is designed to keep people out.

OF COURSE, he owns a Cord, and naturally it's Super-Charged. He likes to go places and do things. His daughter says she likes to dance with him at the night clubs. He thrills to the feel of a good gun on a frosty morning, and can still take a fence behind the hounds. He likes to navigate his own boat! When traveling, he uses the airlines every time. So you see it is not years but viewpoint that's important. Since he dislikes the commonplace, it is only natural that he wants his motor car to give him pleasure in addition to transportation. While he gets a kick out of driving the Cord, he says that it's gratifying to know that the Cord's very power and efficiency make it the safest of cars to drive.

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But even when the scenic artist is recognized and established, he has a difficult job ahead of him. He must provide working drawings from which the artist may paint and the carpenters work. He must be informed on period furniture and decoration so that he may approve all properties. He must supervise the building and painting of his sets. He must be familiar with fashions and clothes so that he may advise as to the correctness of the costumes of the play.

For carrying out successfully a multitude of duties of this sort, rewards are comparatively small. The payment for minimum service is \$250.00 per design, while the maximum sum for a one-set show is about \$2,500.

The substantial rewards for the scenic designer come from less poetic service in designing lamps, furniture, buildings, and locomotives. The scenic designer, however, who is fortunate enough to get into the movies, has an excellent chance for obtaining a larger salary and continuous employment.

It is interesting to note that in this highly informative, authoritative and exhaustive book, Shepard Traube admits that every department in the theatre is practically closed to the amateur.

But in the case of the scenic designer, however, he happily holds out faint hope for admittance by way of the distinguished professional designer, Donald Oenslager, who declares that he arrived on Broadway through experience in the Little Theatre.

BERNARD SOBEL

ART OF THE FAR EAST. By Laurence Binyon. Illustrated. Batsford, London. Paintings from China and Japan. A new addition to the "Art and Nature in Color" series.

THE PAINTINGS OF REMBRANDT. By A. Bredius. Illustrated. Stechert & Co., New York.

Six hundred and thirty reproductions of the Artist's work. The illustrations are arranged according to the subject matter.

ENGLISH COSTUME IN THE EARLY MIDDLE AGES. By Iris Brooke. Illustrated. Macmillan Co., New York.

This is the seventh volume which completes the series dealing with English costumes from the 10th to the 19th century.

CATALOGUE OF PORTRAITS IN THE ESSEX INSTITUTE, Salem, Mass. Illustrated. The Institute, Salem, Mass.

Introduction by Henry Wilder Foote. The volume deals with the portraiture of three centuries.

MODERN FURNITURE. By E. Nelson Exton and A. Frederick Littman. Illustrated. Boriswood, London.

A handy volume containing illustrations of modern furniture and utensils.

ENGLISH PERIOD FURNITURE. By Charles H. Hayward. Illustrated. Evans Bros., London.

A simple compendium intended for the person interested in distinguishing the period and style of English furniture. The book covers the period from the fifteenth to the eighteenth century. It is a useful volume written in non technical language.

HERALD'S COMMEMORATIVE EXHIBITION (1484-1934). Illustrated. College of Arms, London.

This volume is a pageant of arms. Lavishly illustrated with 65 plates of which ten are in full color. The

plates reproduce shields, banners, grants, tournaments, etc.

THE BOOK OF SHRUBS. Alfred Carl Hottes. Illustrated. De La Mare Co., New York.

This is a revised edition. A thorough compendium for the gardener giving non-technical descriptions of plants, shrubs, seeds, etc. Contains much useful information about spraying, grafting and cutting.

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PHOTOGRAPHY. By C. E. Kenneth Mees. Illustrated. Macmillan, New York.

A non-technical work describing the story of the development of photography.

ORIENTAL RUGS, LOAN EXHIBITION. Illustrated. Toledo Museum of Art, Toledo, Ohio.

An illustrated catalogue.

PICTURING MIRACLES OF PLANT AND ANIMAL LIFE. By Arthur C. Pilbury. Illustrated. Lippincott Co., Philadelphia, Pa.

Plant life through the camera.

RED FIGURED ATHENIAN VASES. By Gisela Richter, M.A. Illustrated. Yale University Press, New Haven.

Reproductions of vases in Metropolitan Museum of Art. Two volumes of text and plates.

THE EARLY ARCHITECTURE OF WESTERN PENNSYLVANIA. By Charles Morse Stotz. Illustrated. Wm. Helburn, New York for the Buhl Foundation.

A photographic record and survey of building prior to 1860.

FINE PRINTS. OLD AND NEW. By Carl Zigrosser. Illustrated. Covici-Friede, New York.

Some of these essays were originally published in the New York Times and in Creative ART. A well designed pamphlet. Mr. Zigrosser makes a plea for great art in inexpensive reproductions.

HERBS AND HERB GARDENING. By Eleanor Sinclair Rohde. Illustrated with photographs. Medici Society, London.

History and folklore in terms of herbs. The author recites many quaint traditions and customs connected with herbs. An interesting sidelight on the various uses of herbs was the housewife of the 17th century, the author relates. She had to prepare her face cream, bath scents, cooking flavors and even furniture polish from the garden produce. The author devotes a chapter on planning an herb garden and suggests several plans for securing desired results.

TREES. By Thomas O. Sheckell. Illustrated. Sitwell. Batsford, London.

Eighty-odd photographs of trees from all parts of the United States. Interesting photography.

CONVERSATION PIECES. By Sacheverell. Illustrated. Batsford, London.

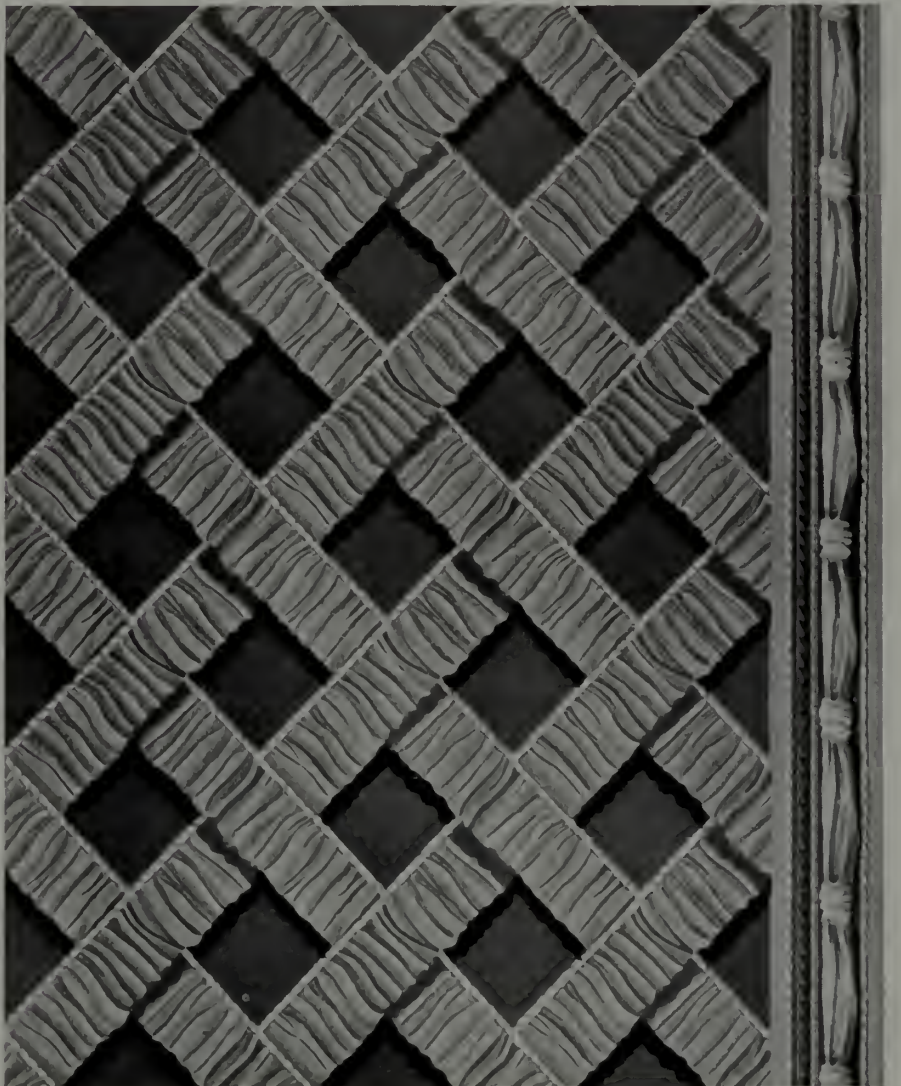
A survey of English domestic portraits and their painters. Notes and critical comment on the illustrations by Michael Sevier.

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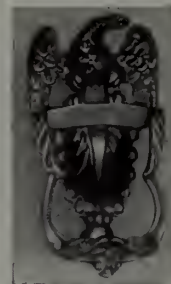
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THE AVERAGE YARD

(Continued from page 43)

He is likely to want some flowers, and perhaps space to raise some vegetables.

All these are provided for in the simple plan accompanying this article, wherein all available space is utilized to good advantage. The shrubs and small trees will develop into a frame for the lawn, with an opening in which appears an arch for climbing roses or other vines, and through it a sundial, or bird bath, or a combination of both, set in flowers. Empty spaces in the flower beds are for annuals or late tulips.

The spaces for vegetables may be used for other planting, or any other purposes desired, especially those that would be better screened by the shrubbery. They might be gardens or play spaces for the children. Anyone who thinks that vegetables in any respectable quantity could not be raised in such small space is advised to watch a well-run public children's garden.

Thus the layout of the back yard of our imaginary Average Man or Woman resolves itself into two main features: a lawn or other open space, and some flowers and shrubs. Trees, as we have said, should be used very sparingly, for the reason that one good tree in a small lot may, in time, damage much of the grass and planting.

The lawn may be used for so many purposes, useful and ornamental (including clothes drying), that it combines many important functions in itself. It is a place for both play and work, for sitting in the sun, or (with the aid of a large umbrella), in the shade. And it is the best foreground for flowers and foliage, just as they are the best frame for the grass.

The next important questions to be considered are: How much open space, and of what shape? How much planting, foliage, flowers, and of what kinds?

There should also be space somewhere for a small yard for necessary things that are better kept out of sight. Such things can be concealed behind a wooden lattice. A good place for this might be in the angle formed by the house and garage, if the rear garage line does not come up to that of the house.

As to the front yard: by far the most popular treatment

seems to be a planting of small evergreens along the front of the house, for, if they grow well, these plants are attractive in themselves, and have the great advantage of remaining green throughout the year. But people have a way of using them in excess, and seldom, if ever, thinning them out when they begin to crowd each other. They are often, perhaps usually, planted to conceal the entire base of the wall of the house, and, in course of time, grow up to cut off the light from the front windows. Let anyone who doubts this keep his eyes open in driving through a suburban district. Such plants, fascinating as they may seem when they come from the nursery, should be used in limited numbers and grouped at salient points, so as to allow part of the wall to be seen. If they get too tall and scrawny, as they usually do eventually, they should be taken out resolutely and replaced with new plants.

Flowering shrubs may be used with charming effect in front of the house and are, in reality, more in the American feeling than the exotic and more delicate evergreens, such as biotas, Chinese junipers and so forth. Furthermore, the evergreens are very susceptible to the smoke-and-gas-polluted atmosphere of towns, and never look their best except in pure air. Flowering shrubs are, of course, bare for half the year.

Flower Garden Planting lists Space No.

- 1 Hybrid Tea Roses
- 2 Tall Larkspurs (delphinium)
- 3 Perennial asters l. v.
- 4 Cosmos
- 5 Gaillardias
- 6 Helenium autumnale, Sneezewort
- 7 Peonies l. v.
- 8 Oriental Poppies
- 9 Veronica l. subsessilis Speedwell
- 10 Scabiosa caucasica, Scabious
- 11 Tall Phlox l. v.
- 12 Coreopsis l. grandiflora
- 13 Hosta subcordata, White Funkia
- 14 Alyssum sax. compactum, Rock Cress
- 15 Phlox subulata l. v. Moss Pink
- 16 Ceratostigma plumbaginoides
Leadwort, Plumbago
- 17 Aquilegias l. v.
- 18 Dietamnus fraxinella, Gas Plant
- 19 Cypripedium paniculata, Baby's Breath
- 21 Campanula p. Thelham Beauty
- 22 Iris Germanica l. v.
- 23 Centaurea macrocephala, Knapweed
- 24 Liatris pycnostachya, Kansas Gay-feather
- 25 Platycodon g. mariesi

Trees and Shrubs Space No.

- 1 Japanese Flowering Cherry
- 2 Forsythia suspensa
- 3 Spiraea Vanhouttei
- 4 Cydonia Japonica, Japan Quince
- 5 Viburnum t. plicatum Japanese Snowball
- 6 Malus floribunda, Flowering Crab
- 7 White Birch
- 8 Lonicera Morrowi, Shrub Honeysuckle
- 9 Lilac
- 10 Weigela roses, pink
- 11 Lonicera fragrantissima
Fragrant Honeysuckle
- 12 Philadelphus c. virginale Mock Orange
- 13 Bechtel's Crab
- 14 Forsythia viridissima
- 15 Oriental Spruce
- 16 Scarlet Oak
- 17 Pinus cembra, Swiss Stone Pine
- 18 Pinus mughus
- 19 Juniperus pfitzeriana
- 20 Taxus repandens, Spreading Yew
- 21 American arbutus
- 22 Pink flowering Dogwood
- 23 White flowering Dogwood
- 24 Sophora Japonica

THE SAGA OF A BOX- WOOD GARDEN

(Continued from page 41)

into bunches, making a head of green about the size of a small corsage. Each bunch was dropped into a tub of water to await the convenience of the man with the spade.

Each bunch was planted where it was expected to grow—one foot from its neighbor. The parent plant was made into about 2000 of these tiny bunches.

The transformation of the would-be garden was immediate. The change that takes place in a tailor shop when the bastings are out and the garment is pressed, took place on our walkways. The dainty picot edgings gave order, finish, and a clear delineation that had not existed before.

A mile stone had been reached! One could foresee the day when the visitor would speak of the garden as an existing reality, and not say "I see you are doing some planting." However, the conscious knowledge that those delicate green borders were not springing from strong fibrous roots made one wonder if their decorativeness would be as short lived as Christmas greens—Remember it was in the month of July! I resolved to be faithful in watering. The hose was used every other day during the very dry weather through the remaining hot months of that year. The borders never lost their freshness, and almost 100 per cent of these cuttings lived.

It has been 12 years since they were set. Their average height is 20 inches. Every other plant has been taken out in order to make more perfect specimens. The plants in the shade are globular in shape and require almost no care. Those in the sun are more compact and pyramidal. The latter occasionally develop a blight if allowed to get too dry. But watering has corrected every disease tendency that has yet appeared.

They are the most distinctive things in my garden, and have required less care than anything else.

Boxwood in a temperate climate and in loving surroundings is always beautiful, and I have never seen a person who does not like its fragrance.

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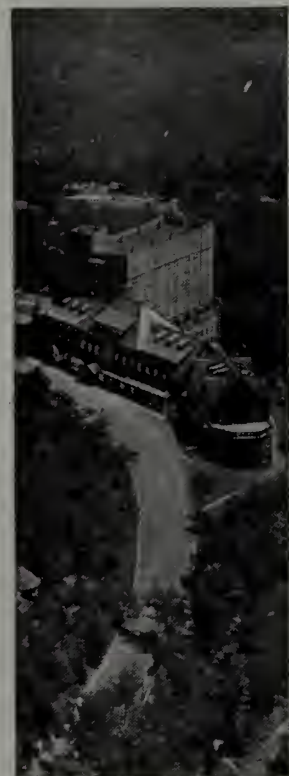
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STABLE INTO HOUSE

(Continued from page 34)

sliding door to the south, opposite the entrance door, gave access to the manure pit.

East of the long bearing wall were a box stall and five standing stalls. A very simple plan, as you can see. Over the stalls were the usual hay loft and feed bins, but over the carriage portion were finished rooms, for the coachman.

The big sliding barn door was cut in half and made into two panels on each side of an entrance porch. A new front door was made of heavy battens reinforced with strap hinges and studded with iron nails, which was in keeping with other new doors in the entrance hall.

The carriage entrance which was originally on the ground level became a delightfully large entrance and stair hall by combining it with the harness room. The finish floor was raised two feet above the concrete floor and one partition removed and a structural timber substituted, which threw the two spaces into one. The walled-off stairs were opened up and turned so as to terminate inside the hall instead of outside the building. A wood stair screen with balusters replaced the solid wall and a long wooden box seat was built in below. A coat closet, where harness once hung, and a lavatory conveniently located left nothing to be desired in the new hall.

Owing to the raised floor level, two broad steps descended from the hall into a spacious living room where once the family coaches and sport carts kept daily company. A deep eleven foot bay was added so as to project diagonally from the far corner of the room which afforded a wide expanse of the ocean.

At the extreme right of the wide steps, against the hall wall where the flue for the small stove already existed, a mammoth fireplace was built.

The big south sliding door joined its neighbor to complete the panelling of the front porch and two glass doors took its place with a simple stained lintel above. These led onto a generous semi-octagonal living porch, almost surrounded by pines, but with a vista to the ocean a pleasing combination.

Where once had been the box stall there was made a dining room which opened into the living room with a wide arched opening, and onto the

south porch with a glass door. The pantry, kitchen and laundry, with all necessary closets fitted nicely into the space where the remaining stalls had been, and the narrow hayloft stairs were retained intact for back stairs to the new maid's rooms above.

As to the treatment and the finish of the interior, the walls throughout the master's portion of the ground floor were white plaster, finished with a troweled surface. In odd places, where least expected, crude plaster figures in relief were worked in—dolphins, starfish, thistles and animals never seen on the earth or under the sea presented their amusing contours on the plaster walls.

Heavy stained wood timbers supported by sturdy brackets concealed the structural steel girders of the old carriage room. These, with the similarly stained casement windows and fire place, contrasted well against the natural white walls. The deep revealed plaster openings, free from wood trim, between hall and living room; living room and dining room; gave a spacious, generous, appearance to the whole ground floor.

A few minor changes on the second floor resulted in five master's rooms and three baths in the main part of the house. The eleven-foot bay extended to the second floor, giving the bedroom above the same ocean view and made this room large enough to cut a bath from the opposite end. The old kitchen was easily transformed into a single bedroom with an adjoining bath where the oat bin had been. The other half of the oat bin became a generous trunk and hanging closet, with deep shelves large enough to store trunks, bags, and blankets, and leaving ample space.

The hay loft over the stalls was easily partitioned into three maid's rooms and bath, and an extra loft room on the south made a master's corner bedroom adjoining the original bath. The only new partitions therefore, on the second floor, were the ones needed for the maid's rooms and the two new bathrooms.

The exterior weathered green stain of the shingles was retained and the exterior trim painted Cobalt blue, with certain mouldings picked out in yellowish buff. The north front was given added interest by arched trellis to screen off the entrance court and the addition of flower boxes, with hanging plants over the hood.

AS IN 1660, SO TODAY

(Continued from page 11)

center fireplace too, and the cupboard at the side opens into the old ovens. Table chairs are Windsor, the sideboard Jacobean, the china, Staffordshire, in mauves and plum colored pattern. Walls and ceiling are painted canary yellow, and the curtains are of white chintz, imprinted with bunches of roses and sweet peas. The carved wooden dogs on the mantelpiece came from the Caledonia market.

The bedroom under the eaves shows the original hand-hewn beams. By today they have turned to a soft natural honey color. The English needlework carpet carries out this color in background, with peach, blue, apricot, and orange flowers brightening it. The curtains are in the Quall pattern, earliest of all English chintzes. These too are yellow, and the bed is upholstered in the same. Over the bed is an antique ivory throw. Here again the furniture is predominantly Queen Anne, in spite of the Windsor chair and the Tudor side table. The structural iron work throughout the house is the original iron work of 1660.

SPEAKING OF ART

(Continued from page 44)

which I thought rather appalling. And yet, the "Harlequin" by Pablo Picasso, hung in the middle of one wall, was revealed in interest and excellence beyond any picture of Picasso's that I have ever seen. The Derain was also very good on this awful wall, and so was the Gauguin, "At the Edge of the Forest".

The Matisse Room was decorated by Josephine Howell; and on the walls were hung a Matisse, a Degas, a Joan Miro and a Derain, all very well placed and very luminous as decoration.

The most surprising room was the Chirico Room, decorated by himself. It was in sharp black and white, rather stimulating, but not very pleasant as a room to live in. Of course every picture carried its white horse, with hirsute adornment in gorgeous ripples only to be equalled by the wigs worn in Wagner operas. Scattered about the room were a number of those inevitable Surrealist pedestals, on which nothing was placed.

Can You Create A
Room Like This?

you can if you possess accurate knowledge of the laws of color, harmony and arrangement; not otherwise. Instinctive good taste, even a flair for color is not enough. The imaginative genius went into the color scheme and arrangement of this gracious room. The walls of pine give a soft colored background which sets off the oriental rug in small design and soft colors. The draperies have a design of yellows, greens and red. This chintz of the sofa has a chocolate ground with design to harmonize with the hangings. The stools are in yellow and the painting gives a color accent to the room.



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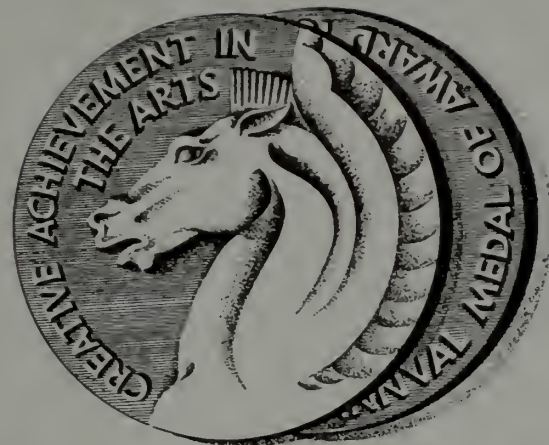


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To Decorators. The publishers of ARTS & DECORATION take pleasure in presenting a series of editorialized advertisements sponsored by the above progressive fabric houses.



MR. Charles R. Walgreen had the walls of the basement recreation rooms in his Chicago town house decorated with photomurals of scenes from his country estate, "Hazelwood," near Dixon, Illinois. This particularly lovely one is called, aptly enough, "River, Flow Close to My Door," and was executed by Kaufmann-Fabry.—At the left is a very striking and dramatic photomural by Wendell MacRae, recently shown at the Decorators' Club.



THE swimming pool decorations, which include these extremely whimsical and gap photomurals, in the home of Mrs. Woodward Viotor at Locust Valley, Long Island, were done by Louis Bouchet. Photo by Mattie Edwards Hewitt.

VANISHING WALLS

A Study of the Use of Photomurals in the Home

By JOHN MARSMAN

THE camera as medium for creating patterns to cover interior walls is not news. It is not exactly ancient history either; not as ancient history, certainly, as the "flickers" of some decades ago that depicted Sennett's nimble bathing beauties. But still not news, though in the eventual record of the artistic doings of these our most recent years, the appearance of the photomural will undoubtedly be described as the most original thing that happened in the history of mural decoration in ages. Now, today, because the idea of the photomural has been growing in our very midst, we have become used to it, and have already taken it for granted.

What, especially, can photomurals do for the walls of your home that plain walls and figured walls and frescoes do not so easily accomplish? Perhaps no more for charm and decoration, but something different. First of all, you can extend the spaces of your room by photomurals of subjects that are so in harmony with the decoration that you enhance the scope of your wall area many times. If you are living at the seashore and long for trees and gardens, you can have photomurals of deep woods, of country paths, of spring flowers, that will bring you a sense of wind in the trees and the fragrance of blossoms. You can have pictures of an old homestead enlarged and made to fit your walls; or you can take scenes of foreign travel, or scenes in and about your home, with friends and relatives in rooms and in the garden, and have photomurals made for the decoration of your walls. If you live in the woods and long for the seashore, your walls can be seagoing murals, with your favorite yachts, the bathing beaches that you long

for, etc. If you are fond of horses and ride in the city and country, you can have studies of these animals to decorate your library—ponies racing, or a polo field—on the walls of your hall, or set about the swimming pool. In fact, photomurals can recapture many delightful memories of your outdoor life, of your favorite sports, to enlarge the horizon of your indoor life, and this at no great expense. It is not a question of whether or no these photomurals

A VERY clever and ingenious photomural is to be seen in the Newport house of Mr. Donald O. MacRae. Here nothing could convince you that you are not looking out on an actual harbor; and the feeling of space imparted to the room is most gratifying. Howe & Church, architects. Photo by Mattie Edwards Hewitt.





A BOVE, left to right: Another breathtaking photomural by Kaufmann-Fabry in the Chicago home of Mr. Charles R. Walgreen. This one is of a dazzling snow-scene.—More glimpses of "Hazelwood," their country estate, rejoice the hearts of the Walgreen family, winter-bound in Chicago. Kaufmann-Fabry Photomural.—Below this is a photomural, by Drix Duryea, of an old Fragonard print, harmoniously placed in a Traditional setting. It is to be seen in the home of Mrs. Mimi Durant, interior decorator. Photo by Drix Duryea.

B ELOW, left to right: These picturesque little Chinese junks go sailing dreamily along your walls, and you can almost see "the dawn come up like thunder." Photomural by Leize Rose.—Lively, picture-book scenes of quaint old days bedeck the "photomuraled" dining room walls in the home of Mr. and Mrs. William F. C. Ewing, at Bedford, New York. William Harmon Beers and Frank C. Farley Associates, architects. Photo by Mattie Edwards Hewitt.



SILVER birches and wide still waters to make your walls cool and spacious. Photomural by Leize Rose.—Thrilling and skyey decorations for a man's room. Photomural by McLaughlin Aerial Survey. Modernage, decorators.—Lower left: Photomurals of romantic old prints adorn the walls of this charming room in the residence of Mr. George Monroe Moffett at Glen Head, Long Island. Mott B. Schmidt, architect. Photo by Mattie Edwards Hewitt.—Lower right: Another room decorated by Modernage—this one is a compact little library or study. The photomural of the stylized cat slinking down into the room lends an extraordinary feeling of distance and perspective to this small interior. Mural by Drix Duryea.

will give you a richer-looking room, or a more unusual scheme of decoration. It is just that they can do something as wall-covering, stunts in decoration, that are hard to accomplish in any other way.

It's a pretty big idea, really. An idea that, could it have appeared suddenly in practice during any of several past epochs would undoubtedly have caused riots, vigorous magisterial edicts and relentless burnings of its practitioners. For mural decoration was once upon a time—how many years ago!—a major industry, as well as a great and serious art. It was taken seriously by everyone, not only by the actual wielders of brushes and earners of livings, but by the general citizenry. To see light, actual light, make pictures on their walls without benefit of paint brush or paint pots would have been of the very devil and unbearable!

Now it is just another interesting fact, one of our many recently acquired ideas about the decoration of rooms. It is interesting especially because it is bulging with potentialities; interesting because it provides peculiarly appropriate mural decoration for contemporary houses; interesting because we have been able to watch it develop and have seen what handsome things it can do; interesting because it is apparently going to develop still further.

How far is it going, the photomural? Is it going to become, has it already become a "fine art"? These are ques-

tions that are answerable partly in critical terms that apply only to the art of photography itself, and partly in terms that apply to all works of mural art. The photomural, because it is so distinctly in a class to itself, mechanically produced, though selected and composed by the human eye, may invent, for all we know, a new set of recognized values that diverge from the old.

In mural painting the depiction of distance and depth, far perspective, with true color values expressed, strong for the foreground, faint for the horizon, is not, we know, considered strictly appropriate. Nor is full rich coloring and distinct, naturalistic, three-dimensional delineation of figures and scenery. This canon has been evolved and enunciated particularly with regard to wall painting that is surrounded with architecture of a formal nature. The cornice with its carvings, the pilasters or columns, it says, should not be mere framework for a pretentious picture that makes a "hole in the wall" or that creates the illusion of being in strong relief because of its vigorous modeling. All should be, it says, a pattern on a flat wall that remains always a flat wall.

But what of a photomural in a "contemporary" room that boasts no architecture to speak of, no cornice at least, certainly no pilasters or columns, and negligible door trims and window trims? Does the old (*Continued on page 55*)



JOSEPH MULLEN, DECORATOR

Photos by Stella F.

AN ELEGANT PIED À TERRE IN PERIOD MOOD

By SARAH JOHNSON LEWIS

IN the River House apartment of Mr. and Mrs. William Robertson Coe, Joseph Mullen has achieved a goal to be envied these days—He has taken the beautiful old furniture which has long been the pride and joy of the owners, and arranged it for contemporary living. He has pickled the wood so that the gold no longer keeps from the eye delicate artistry of the wood carving. He has placed it against walls free from mouldings and boiserie, dear to the French heart but confusing to the modern eye. And what is most important, he has arranged it for livableness and comfort. Born to stand next its fellows, lining the walls of a French salon, these

ABOVE: This is one of the groupings, formal but comfortable, which make the living room such a pleasant and inviting place to spend an evening. The handsome tapestry is a Gobelin from the days of Louis XV.—A view of the dining room, which combines English furniture with French bibelots and paintings. At the far end is one of two huge glass candelabra, hung with rock crystal fruits.



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tables, chairs, and loveseats, now not only shine individually as *meubles d'art*, but combine to form an apartment of warmth and charm, with comfort and luxury in equal proportions. Proving that you can use fine furniture and old furniture without being stuffy.

From the moment you step out of the elevator on the nineteenth floor you are aware, in the glass-panelled foyer, that here is a home into which has been poured thought and knowledge, discriminating taste and a love of fine things. A place where the stately beauty of good furniture stands out against the simplicity of the backgrounds.

The foyer is conveniently in the center of the apartment, with the formal rooms to the right, the bedrooms and the library-morning room to the left. Just off the foyer is the sort of gay little dressing room which must give an added filip to the decorating of the most exciting apartment. It is a tiny room, papered with bold carnations in dark red, white, and green, on a light background. The whole wall is taken up by the mirror-topped dressing table, into which is sunk a lavatory. Above this is an old mirror, and over it a coquettish bit of red fringed drapery follows the tortuous outline of the frame.

The living room, with its outlook over the East River, possesses the rare quality that makes one aware first of harmony and comfort of the whole before he stops to analyze the subtle groupings, and finally comes to the enjoyment of the really beautiful things in the room. Mr. Fullen has chosen to arrange the furniture so that there seem to be four or five separate rooms—that many clusters of people could carry on their conversations with a certain degree of privacy and aloofness. The scene is held together by the period of the furniture—Louis XVI and by the pattern and coloring of the Aubusson rug. The background of the rug carries out the elusive shade of the walls



THE elevator entrance opens on this foyer, where the antique black and gold of the Directoire furniture against light-toned walls.—Below: The living room faces the East River, with its constant traffic of

bargers and tugs, interspersed with yachts at fashionable East Side docks. The windows have a valance of gilded wood—long a possession of Mrs. Coe's—over the gold taffeta draperies.





and the warm old reds, antique greens and beiges are picked up throughout the room by the tapestry on the chairs and on the wall, the draperies, the pickled wood of the furniture. A grand piano in one corner is painted a vague shade of grey-green which makes it very welcome in the decorative scheme.

The dining room opens off the living room, and from its western windows is an excellent view of midtown Manhattan, a myriad cluster of jewels at night. Flanking the window, and adding their own splendor to anything the town is able to give, are two enormous Louis XV bronze candelabra, hung with rock crystal fruits. Although there is something grotesque in their beauty, the very size of them, and the thought and loving care which must have gone into their manufacture, defy the passage of time which has brought with it the subtler conceits of a later day.

The rest of the furnishings in the dining room are simple and good. The table is English, as are the chairs, which are all upholstered in green leather except for two arm-chairs covered in needlepoint. The sideboard is an 18th Century English piece, containing drawers of every size and shape for every imaginable dining room use. On top of it are delightful silver grape plates, shaped like the leaves, with scissors, silver trays and presentation trophies.

Back in the foyer again we take a quick turn down a long hall to the more intimate part of the house. The warm red of the living room is caught up in the red-bordered hall rug, the frames of the pictures, and the slight border of red leaves below the picture moulding. With this connecting link we are brought to the library or morning room. This little apartment faces South, across Beekman Place to the River. And the sun has full play in it after the very early hours of the morning.

Here again the furniture, which formerly stood against dark panelling, to its sorrow, stands now with its back to warm grey walls. Shades of red predominate, in the rough linen printed with a Gringling (Continued on page 56)

THE rarest pieces in this unusual collection are the little ivory and gold three-piece set on the mantel, and the antique trumeau over it. The fireplace itself is Louis XV. Below are two little settees under graceful mirror candelabra. The seats are in rose moiré and, though their frames have been pickled, the mirrors remain in all their golden glory.





HAVE YOU THOUGHT ABOUT YOUR BEDROOM?

THERE'S no use talking about simplicity in the bedroom. We haven't got it, never had it, and don't want it. We want our bedrooms ultra-luxurious and graceful and poetical, or immensely cozy, comfortable and relaxing. But even in these relaxed areas, we still want every last bit of luxury that this present generation has devised—priceless springs and mattresses, soft carpets, curtains that give sunlight and let in air, the longest and the widest and softest sheets, hemstitched and embroidered, pillows that lift you into dreamland, little tables and lamps and books and ashtrays.

AT the top of the page is a remarkably fine Sheraton bed with a crisp white canopy. Note how well the scenic wallpaper suits the type of furniture in this room. Just below this is shown a very Modern couch-bed, designed for Mr. Romney Brent. Murals by Joseph Mullen, courtesy of the Bureau for Mural Decoration. Photo by Mattie Edwards Hewitt. At the left is a Chipendale fourposter, brightly hung with cr  tonne. Photo by Hewitt.



To be sure, we want things differently—not the old ideas of comfort. Our grandfather's bedroom would not please us, and I don't believe it would please grandfather today either. The thought of feather beds and icy rooms and huge comforters is quite demoralizing. I remember once, in Rothenburg, where we had rooms in the house of a Sixteenth Century gentleman, known as The Knight of the Iron Hat, we were shown up a stone stairway, worn almost to a point of desperation through aeons of traffic, to a large bedroom. And the beds were equipped, each one, with four thick feather beds, the top of each bed being within a few feet of the ceiling! These beds were famous, and to possess beds piled high above your head was a patent of "nobility!" We were, of course, horror stricken. How could we dismember the beds and keep the goodwill of our landlord? (We also opened the windows, which is not done in Rothenburg in August). But it was a different matter to peel the beds down to their straw foundations, and not be ordered away on the next train!

Today, we are not conscious of the spring or the mattress or the accessories. We only know that exquisite comfort is ours, bought (*Continued on page 56*)



A VERY good example of the best way to place twin beds in a small room is shown in the picture at the top of this page. The beds are not jammed against each other, but are placed far enough apart to insure a certain amount of privacy for each occupant. Above is another luxurious Chippendale fourposter, rather elaborate in design, but most distinguished. Photo by Mattie Edwards Hewitt. At the left is a romantic American Sheraton bed, with bowed tester covered in finely flowered chintz.



THIS wonderfully cool and unfretful room has a lovely Salubra wallpaper entitled "Scene in Japan," in tones of green, henna, brown and blue on a skyey ground. The rhythmically designed day-bed is black, and is covered with a corded silk material in tones to go with the walls. The desk is walnut, the chair white mahogany, and the small metal table has a hornica top. The whole décor has a definitely fanciful and Japanese flavor, despite its real Modernism. Cleveland and Randall, decorators. Photo by Glasgow.



A VERY regal and exotic Spanish bed of walnut touched with gold. The opulent spread is old gold satin, as are the window draperies; and the walls are antique yellow-orange in tone. The elaborate cornice is blue, decorated with dull gold, green and dull rose. Truly a bedroom to suit the most quibbling connoisseur of things Hispanic!



THIS ultra-feminine American Colonial bed will make you think of your Great-aunt Sophonisba. It is charmingly sentimental, with its airy net canopy and spread of ruffled dotted Swiss. Indeed, the whole room, with its hollyhock wallpaper and nostalgic furnishings, bespeaks quiet sunny old streets, lilacs in full bloom, and be-parasoled ladies with pantallettes and smelling salts. Parker Shop, South Orange.





"Prune."

Collection of Mr. and Mrs. Arthur Sachs.



"La Modiste."

Wildenstein

IN Manet's painting, "The Plum," a real person is brought out from the canvas, a person deep in thought, almost unconscious of her surroundings. The accessories are unusually well done. The left hand is unpleasantly shortened, but the face is the important thing—a sparkling young woman next in line should be an extremely good "saleslady." She is chic, rather amusing and would probably be quite droll in a witty French



"Portrait of a Girl."

Adolph Lewisohn Collection.



"Le Journal Illustré."

Collection of Mr. and Mrs. L. L. Coburn.

THIS young girl is very French indeed, and her portrait is a marvelously distinguished, clever painting of a very unpleasant person. The brand of the convent is still there. At the right is an extraordinarily fresh and vivacious painting. The lady's attention is not entirely centered on her newspaper. She is waiting and watching for someone, reminding us a little of Manet's celebrated "Promenade."



LOOKING out through box and evergreen on the shining vistas of this lovely Virginia garden. Below is one of the many brick paths at "Meadowbrook," lined with fragrant flowering shrubs.

VIRGINIA DISPLAYS THE NEWER HOUSE AND GARDEN

By GILES EDGERTON

GARDENS, sometimes even more than buildings, express a way of living. One does not have to be an authority on landscape gardening to sense this. The Generalife in late morning contains the essence of Andalusia: overshadowed walks, with a patchwork of bright sunlight on a mosaic of pebbles, the drowsy rustle of leaves, the tall bleak cypresses, and everywhere the persistent murmur of running water—water in thin jets over narrow pools, water cascading down a tile path, water always present, but in small amounts. It is precious in southern Spain. One can know nothing of a country or its people, and come out of such a garden with an understanding of the people who made it. Gardens the world over have this fascination for the perceptive, that they reveal a manner of life. For the perfect picture of the overweening magnificence of the French court one needs no history book, no summary of facts and figures: a walk through Versailles is enough.



he great allées with their endless vistas, too long to walk through, tell a story quite as accurate as any history. So in Japan, where an intense love of nature has reduced the entire world to symbols in a yard—a rock for the mountains, a tiny pool for the oceans, and a tree or two to represent all growing things. In England the garden was a different thing, but no less expressive.

In England we see the stately formality of the Renaissance in garden plans. There is symmetry, the trimness of dense shrubs and clipped yew. There are the pools and sculptured ornaments of France, but there is also an intimacy and a feeling of being lived in that no French garden ever had. And there is always the park, most typically English invention of all, where the landscape is tamed, but not obliterated in a vast pattern of formal geometry. The English learned to accentuate the delicate lines of rolling meadows, marked with unobtrusive paths and great clumps of oak and sycamore. So well did they learn this subtle art of refining Nature until it looked like the untouched Arcadia of the ancients that something of this same spirit crept into their formal garden plans, softened the hard edges, and subdued the rigid patterns.

Virginia comes by its English gardens honestly. They were among the earliest importations of the Colonial settlers, and they flourished in the new country. With the rise of a prosperous, luxury-loving leisure class the art of gardening also rose, not quite a replica of what it had been in England, but by no means inferior. Estates of unprecedented size and large numbers of slaves were two factors responsible for changes; a different climate was another. To see what these early gardens were like, perhaps Williamsburg, with its almost painfully accurate restorations, is the best place to go. To see how carefully the tradition of fine gardens has been preserved, however, there is probably no better example than the one shown here, Meadowbrook Manor.



A BIT of rather more formal planting in the sunken garden. The pool is framed in lush arbors, heavily weighted with vines.



Photos by H. Bagby

y Barbara Trigg Brown





THE sunken garden, with its luxuriant planting, vivid flowers and square little pool, and a view of the Manor through the trees.

CHARLES F. GILLETTE, L. A.



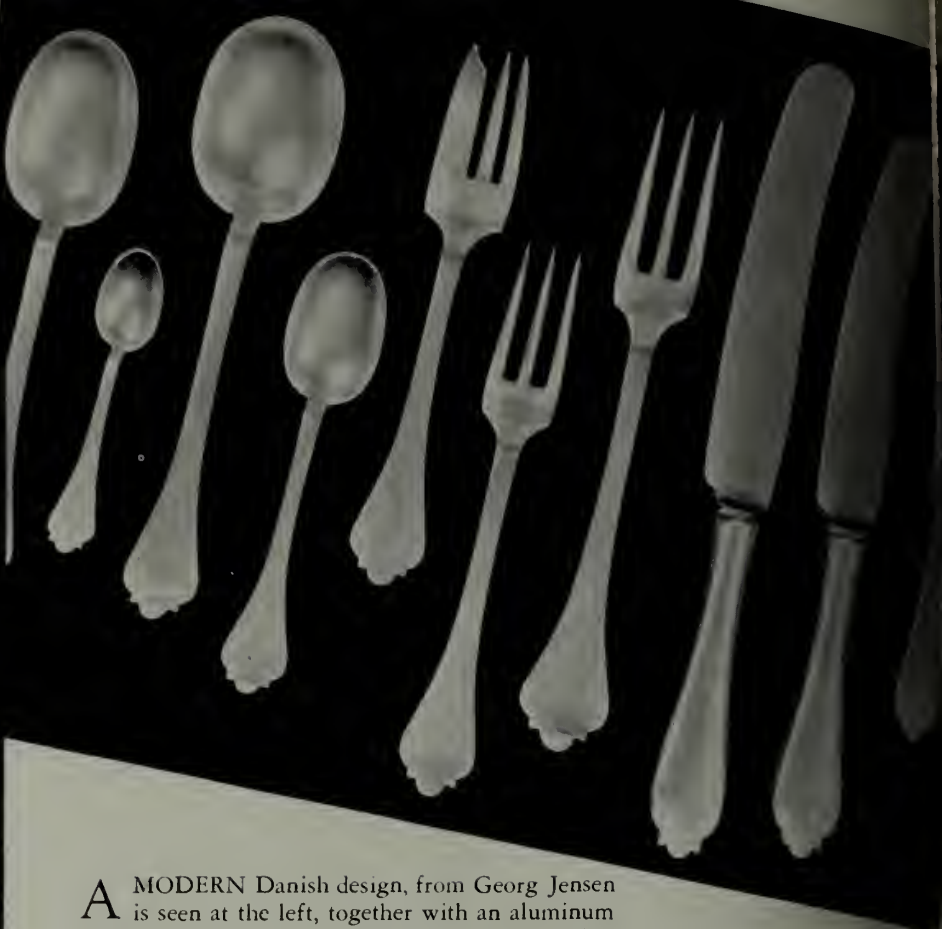
AN intimate little brick-paved terrace looks down on the swimming pool. A glimpse of one of the side-paths leading to the house.

The garden of Meadowbrook Manor is modern, but already it has the completeness and assurance of a century-old place. Unlike Williamsburg, it is no reproduction of the antique, but a free interpretation of it, and the use of small beds of flowers, airy mimosa trees among the clipped shrubs, and rustic arbors is fresh in conception and delightful in actuality.

One enters the grounds through a gate flanked by brick pillars; a short drive leads to a large flagged court, formal in shape, but surrounded by freely placed trees and lawns. There is a small game green on this side of the house and a little arbor set in a group of trees. The house itself is English in style, a severe rectangle whose form is echoed by the garden over which it looks. From the main entrance to the house one passes through a spacious hall to the garden side. A long axis passes from this hall, down the length of the entire garden, and is terminated by the wisteria arbor at the far end. Much of the charm of the spot, as seen from the house terrace, is the rhythmic placing of trees, lawn, and pools along this major axis, and any undesirable monumentality the view might have is more than counteracted by the placing of pleasant interruptions, such as the rectangular pool with its little sculptured figure, in the line of view. A change in levels further intensifies this original impression of small scale and intimacy.

The landscape gardener, be he professional or amateur, can learn much from a study of the Meadowbrook Manor garden. He can learn, for instance, that formal clipped trees can be combined with freer, less (Continued on page 48)





A MODERN Danish design, from Georg Jensen is seen at the left, together with an aluminum service plate designed by Oscar Bach, and Orrefors glasses. Photo by Ernestine Shepard.—Above: Fine reproductions from Peter Guille, showing the popular three-tine forks, the Trifid design.—Below is some rare George III flatware, made in London circa 1780, by William Sumner and Richard Crossley. James Robinson.

SILVER IS TO LIVE WITH

By TAY HOHOFF



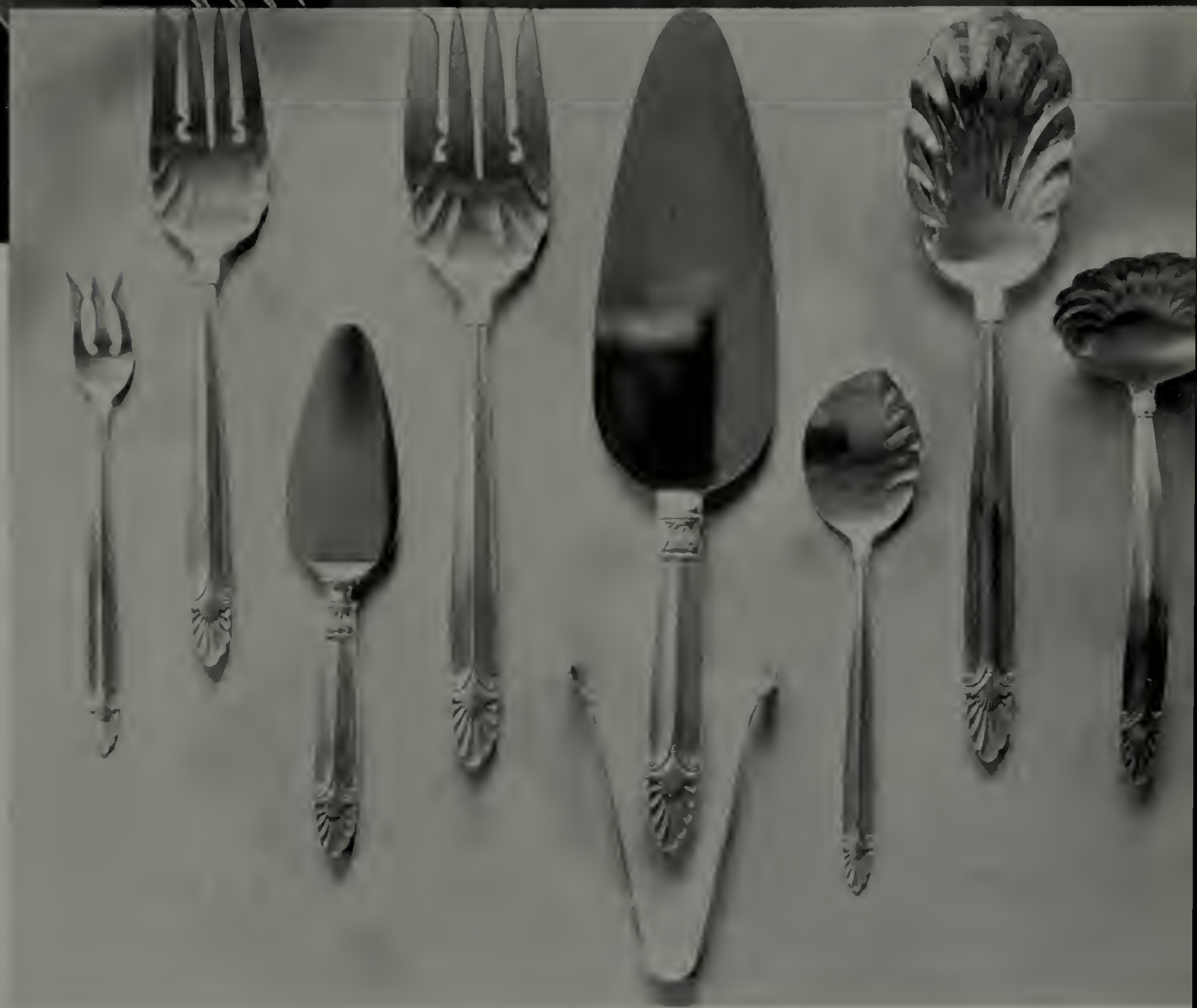
THERE are few possessions with appeal so personal as table silver. From the days when My Lord and My Lady each owned an individual knife and spoon, for their own table and to take with them when visiting, down to the present when the bride's silver stands in the position of honor among the wedding gifts, the utensils with which one eats have been a subject of prideful selection.

Nowadays none of us gives much thought to the forms of knives and forks and spoons. We accept them as inevitable. They are comfortable to hold and easy to use, as they should be. But several hundred years of experiment and evolution have been gone through to arrive at the accepted forms of today.

Silver spoons are ancient. The Greeks and Romans used them; and they were the first eating implements to be made in silver as the world emerged from the darkness of the middle centuries. The earliest known English silver spoon was ecclesiastic—the anointing spoon. Three or four of a very early type were dug up in North Staffordshire, England, on the site of an old Roman city, and though they are of the Byzantine style may conceivably have been made by English craftsmen who were skilled in metal work. Silver was then so precious that the handle fades to a mere pointed line, and the junction piece between bowl and



ABOVE at the left is a most distinguished handwrought silver bowl, designed and executed by Rebecca Cauman. The base is saw-pierced and the knob of old coral.—In the larger picture at the right, we see a very elegant table, set with Regency pattern silver from Rogers, Lunt & Bowlen. Regency pattern glass from Fostoria, and china from Copeland & Thompson. Photo by Dana B. Merrill.



THE regal flat silver at the left is "Royal Windsor," Towle's newest pattern.—An interesting collection of pieces from the International Silver Co.—Left to right: Olive fork, salad fork, cheese server, cold meat fork, pie or cake server, sugar tongs, jelly server, berry spoon and gravy ladle.

handle is pierced to save metal. See page 26. Then came the big roundish-bowl seal spoon (a personal utensil), with the monogrammed flat top at the end of the handle for sealing documents and letters, and the famous Apostle spoons, of which only two or three sets of thirteen exist complete in every respect as to characters, identical year of manufacture, and by the same maker. This form of spoon is sometimes found with one side well worn down from being used for cutting food with one edge like a knife; obviously the reason for the square rod handle, which we would dislike but which makes a good shape to grip in a manner more utilitarian than polite.

In Medieval times, and for long after, the

Upper left is one of a set of rare old English silver-gilt and porcelain fruit knives, made in London in 1839 by Theobalds & Atkinson. From James Robinson—Top, left to right: An old rat-tail spoon and an early Trifid spoon with diminished rat-tail. Robert Ensko.



TYPICAL English and American bone-handled cutlery, before silver handles became general. Ensko. Photos by Selby.—Center left: Four forms of old English and American knives which influenced present-day patterns. Robert Ensko.—Right: Delicate anointing and seal spoons, two thousand and seven hundred years old, respectively. The monogrammed top of the seal spoon was used as a letter seal, and the edge of the bowl for cutting. Peter Guilde. Photo by Selby.—At the left is a group of antique cutlery, showing the evolution of tableware from daggers. Metropolitan Museum of Art.

knife was designed and made by the smith who fashioned his master's dagger. At first the blade had countless shapes, like daggers; the handle was rich with decoration and made from a great variety of materials, such as carved bone, ivory, mother-of-pearl, silver, or brass. Sizes were made presumably to fit the hand, and what hands some of them must have been! Great paws that wielded a sword as easily as we manipulate a fountain pen.

But civilization bred manners, and manners brought forth forks. First they were mere picks or skewers, hardly to be distinguished from the knives; then the notion of two tines struck some super-sensitive soul, and until the 18th century long two-tined forks, not very different from a steak serving fork today, held their own.

Meantime, knives and forks continued Medieval, though variations of design showed a new nicety in eating customs. Not until near the middle of the 19th century did bone or ivory handled knives and forks give way generally to

silver. Some early examples are shown above, center left.

In the days of truly rugged individualism when the lord of the baronial manor lived strictly to himself, and frequently at sword's point with the rest of the world, his personality could be expressed in the decoration of this meat knife. Fortunately for us, that phase of rugged individualism has passed forever, and our luck holds in the wealth of patterns made available by modern silversmiths. Drawing on all the best of the past, they offer such enticements and diversities that one must be a psychopathic eccentric not to find silver to fit exactly one's own mode of life and individuality.

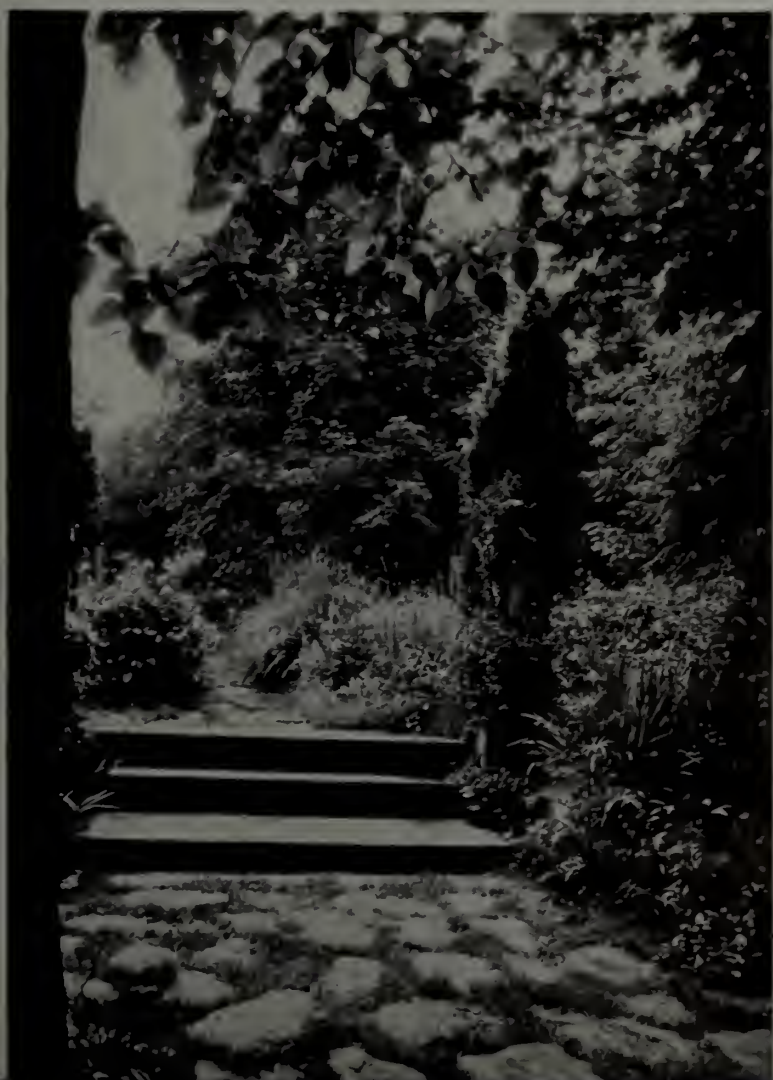
The fairest period of silver design, the early Georgian, persists and increases in popularity. Even the "rat-tail," first used for strengthening the bottom of the bowl of a spoon and its joining with the handle, is now demanded for its decorative effect. The so-called pistol-handled knives, which actually must have derived (*Continued on page 47*)



A LOVELY "stepping-stone walk," which concentrates traffic from several directions at the wood arch where it redistributes itself. Garden of Mrs. William E. Harmon. Agnes Selkirk Clark, Landscape architect. Below: In the garden of Mrs. G. Peats at New Canaan, Connecticut, random Vermont stones are scattered in the grass to make it easy to step from one to another and remain dryshod in wet weather. Eleanor Roche, L.A.

GARDEN PATHS AND HOW TO MAKE THEM

By HAROLD A. CAPARN, L.A.



A GARDEN may be said to consist of two principal elements: the beds or planting areas, and the walks and other open spaces.

The first use of the walks is to make the planting areas accessible. They have a secondary use, hardly less important than the first, namely, to do their part in making the garden beautiful. In themselves, they may not be especially beautiful but, as a complement to, and contrast with, the flowers, shrubs and trees, and through their suggestion of human use, they become an essential part of the garden picture.

Therefore, assuming that the walks are well laid out, which really means that the garden ground-plan is a good one, how can they be made as useful and beautiful as circumstances will permit? These circumstances are (1) the good taste of the owner or his adviser and (2) the cost.

Fortunately, many kinds of garden walks can be made inexpensively and their beauty depends on their fitness rather than on their cost.

Materials for garden walks may be classified under: (1) "dirt" (2) gravel (3) flags (4) bricks (5) tiles (6) grass (7) other materials. Let us discuss them separately.

(1) "Dirt" walks. This means the local soil material

it walkable, that is, made temporarily as in a vegetable garden or permanently through a wood or wherever there is traffic enough to develop a trail but not a paved way. If you prefer this kind of walk for your garden it would be better to take off the topsoil so that weeds are less troublesome, and to grade it in wet places so that water will run off. In that case, it is better to fill the walk bed with cinders which, being well drained, make a very good walk in all respects except appearance. In fact, it is a common practice to sprinkle some cinders or other loose material from time to time on a dirt walk to harden the muddy surface. If, on the other hand, the topsoil has been removed and the bed filled with cinders, you have a cinder walk, and, by sprinkling some fine clay or subsoil on the top, to bind the cinders, you may get, not merely a good walk (perhaps the most comfortable of all to walk on) but a fairly good-looking one.

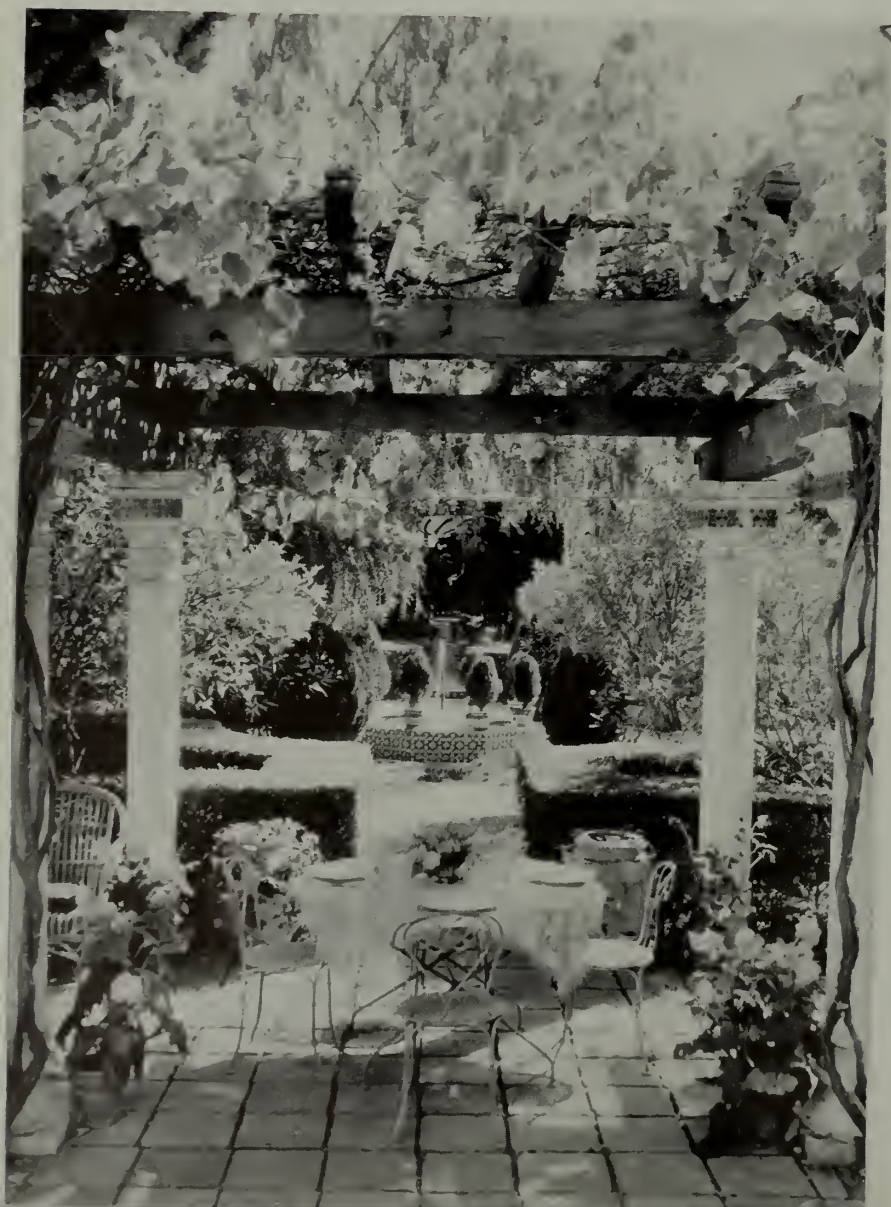
(2) *Gravel Walks.* Under these may be included crushed stone and any loose local material that may be spread to form a good walking and wearing surface. Many excellent walks are made in this way, especially in informal layouts, and they have the advantage that few notice them, they blend so well with their surroundings. This writer dislikes walk surfaces of strong colors, especially the too popular bluestone screenings which disagree with all the colors around them.

(3) *Flags.* These are among the most popular and useful of walk materials,



A DISTINGUISHED use of cement tiles on the pergola floor and pathway of Mrs. George Washington Smith's California garden. Photo by Jessie Tarbox Beals. A charming walk of watertight vitrified tiles in the skyscraper roof-garden of Mrs. Dodge Sloane. Ruth Dean, L.A. Photo by Richard Averill Smith.

THIS "dirt" walk in the garden of Mrs. Chalmers Wood at Syosset, Long Island, is just the right kind to conduct a sympathetic pair through the approving crowd of primulas to the floriferous iron seat, if only the said walk is fairly well drained. Umberto Innocenti, L.A. Photo by Mattie Edwards Hewitt.



This dramatic and formal terraced pavement of semi-six-tiles on the estate of Mr. John J. Mitchell, at Montecito, makes a stunning avenue between the rows of chimney. Photo by Jessie Tarbox Beals. Below is a fragrant path—the pergola surrounding the rose garden of Mr. and Mrs. Van Vleck, Jr., Southampton, Long Island. Note the inter- of grass under a ceiling of vines. Annette Hoyt Flanders, now this is a lovely rock garden pathway of a private Ridgefield, Connecticut. The descent from the upper the pool is cleverly managed by broken flags. Ellen Ship- Below, right: The garden of Mr. G. Warrington Curtis, up on, boasts a pathway of bricks laid on edge in herring- bone—a type of walk that seems to go especially well with Photos by Mattie Edwards Hewitt.



more especially the "random" kind by which is meant broken pieces as they happened. Pieces of almost any size may be used in either straight or curved walks so long as they are not too large to handle nor too small and light to be firm underfoot. The simplest form of this class of walk is a single line of stones at convenient distances for stepping on. If these are set in a broad ribbon of grass, the effect is very attractive. The lawn mower passes easily over both stones and grass. Sometimes one sees random flags trimmed so that all the spaces between them are of even widths, but to many this is less attractive than spaces of varying widths, and much more expensive. Squared flags of different sizes make a handsome walk, more especially if the spaces between them are of different widths (say, from 2-4 inches) and if grass dwarf plants (such as arenarias, mentha requieni, sedum acre, s. alba, s. dasyphyllum) grow in them. Both random and squared flags may be laid on sand or cinders about 4 inches deep which provides better drainage and makes them less likely to settle or heave. But they may both be laid on the soil as is. If, after they have been in place awhile, they become uneven, some sinking, others rising, don't be discouraged, (*Continued on page 45*)





ERT HIDEN, DECORATOR

Photos by Kurt Sch

THE fireplace end of the pale gold living room.

MODERN WITH AN ESTABLISHED AIR

By MARY ANNABLE

THIS entire apartment suggests a mood as finished and permanent as something in Versailles or Hampton Court, not of course, in the least resembling either. But there is nothing ephemeral here, nothing done to take the place of something that should have been done.

There are three important rooms in this New York apartment: the living room, the dining room, and the bedroom—all Modern, and not one resembling any other, each one at a high pitch of imagination in relation to decoration.

Although the first room that reaches the eye is the dining room, I shall begin my account of this apartment with the amazingly beautiful living room, all in pale gold color. The thick tufted carpet, the corduroy draperies, the veneered woodwork, and the upholstered furniture are practically in one tone of a light glamorous pale gold. A large stool in corduroy is tufted with dark brown, and some of the upholstery has a darker note woven in. But the effect, as you

enter the room, is that of pale sunlight illuminating every corner.

The only decorations—at least, the only ones that are arresting—are Chinese: a rare Chinese painting over the wide couch at one end of the room, in which marvelous tones of jade green and gold are brought out in a coat, and a tall helmet hat, like a lampshade, in rich coral-color. Over the fireplace is a rare Ming horse, with accoutrements of green and gold and coral; and Chinese figures are in the niches either side of the mantel—not contemporaries of the Ming horse, but exceedingly important and interesting.

The one antique piece in the room is the pickled-pine desk, left looking very old, simple in design, but rich in patine. The room is lighted largely by electricity through glass bowls, as is done in the dining room.

The bedroom just across the hall from the living room, is a deep, cool blue with off-white,—the curtains and the carpet are white, the bed in checked blue and white linen,



THE Modern bed in the blue and white room.—At the right hangs the Chinese painting in blue, red and gold.—Below is a corner of the bedroom.

and the inset bookshelves in blue, with brilliant-colored bindings against the background tone of the room. The tables here are all glass, and the decoration on the walls is a series of sailing prints with white frames.

The narrow hallway from these rooms into the dining room is finished in a wallpaper of spun glass in a curious shade of yellow-beige, which gathers up the light in a most mysterious fashion.

There is a great deal of white in the dining room, combined with black glass. The dining table is of glass, resting on gunmetal pedestals. The walls are in a curious shade of light gunmetal, and the furniture is all upholstered in white (Continued on page 56)





FLOWERS and potted plants for sale in the great hutongs of Peking. Below is an ivory cage for singing crickets. Sketch by Arthur Learned.



A BARBER carrying his equipment—very important in Manch days, when Chinese were decapitated for refusing to grow queue. Below is a pair of fighting crickets in combat. Sketch by Arthur Learned.

CRICKETS AS TOYS AND PETS

Illustrated by Photographs of Crickets
Dressed to Resemble the Marketmen of Peking

By W. BOYD SAXON



LITTLE wonder it is that travelers coming to Peking for a short visit linger on for years; the Mediaeval place is one of perpetual interest. This walled jewel of a city, basking in almost constant sunshine on the edge of the great Gobi desert, is not a dead city of the past. Shorn of its more sumptuous pageantry by the passing of the Empire, its palaces deserted and its temples falling into decay, it is still a city pulsing with vivid life—bright with the daily drama of existence. Here the past, the present, and the future jostle in the moving scene. In the narrow, winding *hutongs*, (market places) their grayness at times relieved by nail-studded scarlet gates, one glimpses vignettes of a commanding and arresting interest. Centuries are spanned in the kaleidoscopic confusion of a moment. Here moves with stately tread a caravan of camels from the Western Hills, and there—urging their awkward swine with goad and voice—amble the Chinese counterparts of Gurth and Wamba, whom one met in the old pages of Scott's *Ivanhoe*. Behind my ricksha sounds the impatient siren of a high-powered car and overhead throbs past a great gray airplane, destined to play its part in China's immediate tomorrow.

An enormous red gate swings open without warning; I urge my boy to pull out of the way and stop. In the doorway stands an old Chinese gentlewoman, balancing on her four-inch feet, a child in a bright blue padded gown beside her. The car lurches past, leaving me choking in a cloud of dust. A group has formed about the persimmon man. Here is one who has something to sell, and here is one who would buy. And a great deal must be said on either side before the coppers clink in the vendor's can, before the golden fruit is taken inside and the great gates are closed. And now the air is filled with the uproar of whirring propellers as seven Japanese army planes swoop low over the tiled roofs of the city, drowning the cackling voices of the bargainners. The shadows of the great wings fall across the group. The child, its black hair tied with tufts of red cotton, tugs in fear at its grandmother's garment, and the old

tai tai lifts it in her arms for comfort. She turns her own face upward to the noisy monsters. There is no fear on that serene countenance, no anger; it is a tranquil face. She has already heard, perhaps, from the gossip of the servants, that General Ho has been ordered back to Nanking; and well she knows the meaning of the Japanese demonstration. The planes are flying low to warn the city of horrors that may befall if the results of negotiations now in progress are not satisfactory.

"There is good fishing in muddy waters," she murmurs, repeating an old proverb of her race. The fruit vendor shrugs his shoulders and answers with a smile. The bargain is concluded. *Lao tai tai* goes back into her courtyard to sit and dream, perhaps, in some sunny corner, of happier days now past. And the peddler, balancing his huge baskets on his long pole, goes on his way to another red gate which may, if luck is with him, open and give him another trifling profit. But this attitude of apparent indifference is not due to ignorance. It is not quite the wretched materialistic response of a race taught by centuries of hardship to live only in the moment. It is rather one, I think, of racial poise born of a discriminating sense of values, the heritage of the living past. The margin between existence and death for the masses in China always has been a small one. One





ST a rickshaw coolie and his fare.



A L fresco musicians.



A BOVE left: On the sunny side of the street, the barber plies his trade. Right: Lunch on wheels, Chinese version of the hot-dog wagon. Below is a lively bicycle rider—the city's filled with them.

often wonders at the courage of a people who can love and enjoy life of such incredible suffering. Almost with a smile, the millions of China seem to say, "Let things get worse that they may grow better." Surely it is not a discouraged people



B OTTOM of page, left to right: Hot food shop, where dumplings boiled in soup are sold. Pots and pans for sale.

one sees today; it is a people industrious and happy; placing first things first with a rare sanity. Life in the *hutungs* wags on its merry way as it has wagged for centuries past.

In the old days the streets were rivers of mud in the rainy (Cont. on page 46)





SIX very great pianists: Above, left to right: Winifred Christie, who plays exclusively on the Moor double keyboard piano; Artur Schnabel, magnificent interpreter of Beethoven; Joseph Hoffman, most renowned of the classic players. Below, left to right: Jose Iturbi, who is also a fine conductor; Serge Rachmaninoff, stormy and poignant, a real son of Russia; and Harold Bauer, luminous and sensitive interpreter of Bach.—At the right are two fine modern pianos. The one above is Winter's smooth-toned and good looking "Musette;" below is Hardman Peck's small grand, framed in an amazing variety of exotic woods.—At the bottom of the page is the Cristofori piano-forte, the first real piano, made in 1720. Courtesy Metropolitan Museum of Art.

A RENAISSANCE OF THE PIANO

Its Adventures from the Days of the Dulcimers

By MARION BAUER

JUST when it seemed as if the days of the Family Piano were numbered, that venerable member of musical society took a new lease on life. What combination of circumstances led to this veritable Renaissance is not quite clear even to the dealers who joyfully say that pianos are in greater demand today than in many previous years.

Recently people succumbed to a fad of selling their old

and silent uprights and replacing them with radios. Could it be that music on the air has given a fresh impetus to making music in the home? Or is the revival due to the fact that the manufacturers, recognizing the need to stimulate an interest in the piano, have decked it out in new and attractive habiliments?

While the professional pianists continue to give recitals on standard concert grands, just as in the day of Franz Liszt, dwellers in small apartments are rejoicing in the new miniature pianos and artistic models which are inspired either by the harpsichords and clavichords of two centuries ago, or by the ultramodern furniture of the day.

Today we see an attempt to make miniature pianos to suit small apartments, and to beautify the design. There are modern designs for modern homes, imitations of the harpsichords and clavichords with a revival of Chippendale





ABOVE is the Moor Double Keyboard Piano, invented by Emanuel Moor, Hungarian composer and pianist, in 1920.—At the right is the Minipiano, Hardman Peck's baby wonder, whose rich and dulcet tones are enriching the life of the American family.

and Sheraton styles, showing that the instrument as such is not enough for twentieth century tastes, but that the utilitarian object must be combined with the decorative as well. But the infant piano is well worth reminiscing about.

When Frederick the Great was told that Johann Sebastian Bach had arrived in Potsdam, he put down his flute and announced to his Court, "Gentlemen, Old Bach has come." ("Young Bach," Karl Philipp Emanuel, had probably been playing the Monarch's accompaniments on the clavichord that evening). Frederick immediately took Bach senior on a tour of the palaces to inspect his latest acquisitions, three *clavieren* or pianofortes, made by Gottfried Silbermann. To the best of our knowledge, the instruments are still at Potsdam in the music rooms of the Stadt Schloss, Sans Souci, and Neues Palais, where Bach played on them and discussed their merits and defects.

Bach preferred the clavichord to the harpsichord. According to the statements of one of his earliest biographers, Forkel (1749-1818), "He held the harpsichord or clavicembalo, incapable of the gradations of tone obtainable on the clavichord, an instrument which, though feeble in quality, is extremely flexible."

The harpsichord, a descendant of the psaltery, had two keyboards and was played by means of plucking the strings with plectra of quills or leather. The clavichord, an offshoot of the dulcimer, was a small instrument with
(Continued on page 42)



RIGHT: The Minipiano in sumptuous guise. Hardman Peck.—Below: This very handsome grand piano, made of mahogany in a Chippendale design, is worthy of the most illustrious music-maker. Steinway & Sons.





A FISH COURSE AT A MODERN DINNER

SOME weeks ago, Hammacher Schlemmer, that House of Wondrous Gadgets, gave an epoch-making fish-and-white-wine party for that harassed group of white-collar workers known momentarily as The Press. Various species of shellfish were served delectably to the cold and hungry guests from a buffet table, ingeniously fitted out with all manner of devices for keeping superior edibles at just the right temperature. A compact little bar nearby held lavish bottles of an imported Chablis to end all fake Chablis. And that famous connoisseur and patron of submarine delights, Billy the Oysterman, presided over the orgy. Wherefore, in the words of the honored rune, a great time was had by all.

So many irresistible hints and suggestions were imparted to us between mouthfuls at this instructive and delightful party, that we feel that we must present to you a kind of bird's-eye view of the 1937 prospect for fish-loving hostesses who have fish-loving guests. On these two pages, therefore, we give you the whole "fish-story" from A to Z. Above is the table, completely and finally set, with everything looking very sleek and fishy, from the square Mermaid service plates to the lobster-red crabmeat dishes and the piscine ash-trays. The oval platter, or gondola, may also be used as a center piece or for hors d'oeuvres.

Y OUR china and utensil closet will undergo nothing short of a "sea-change" when you see these fascinating vessels for the preparing and serving of fish. There is a wooden platter, lobster-stamped, rubbing elbows with a gleaming metal fish-mold. In the farther corner is a crystal dish for caviar, containing a separate compartment for ice. The white china oyster plates have little nests for each oyster (you may have to wait till September to use them, but they will keep your courage up all summer!). The elliptical platter is of Pacific Pottery, and comes in red, yellow and blue. The wide-eyed lobsters make amusing lids for Newburg dishes; and just behind them is another mold, disguised as a fish playfully chasing its own tail. And last, but never least, is a delicate mother-of-pearl caviar dish.

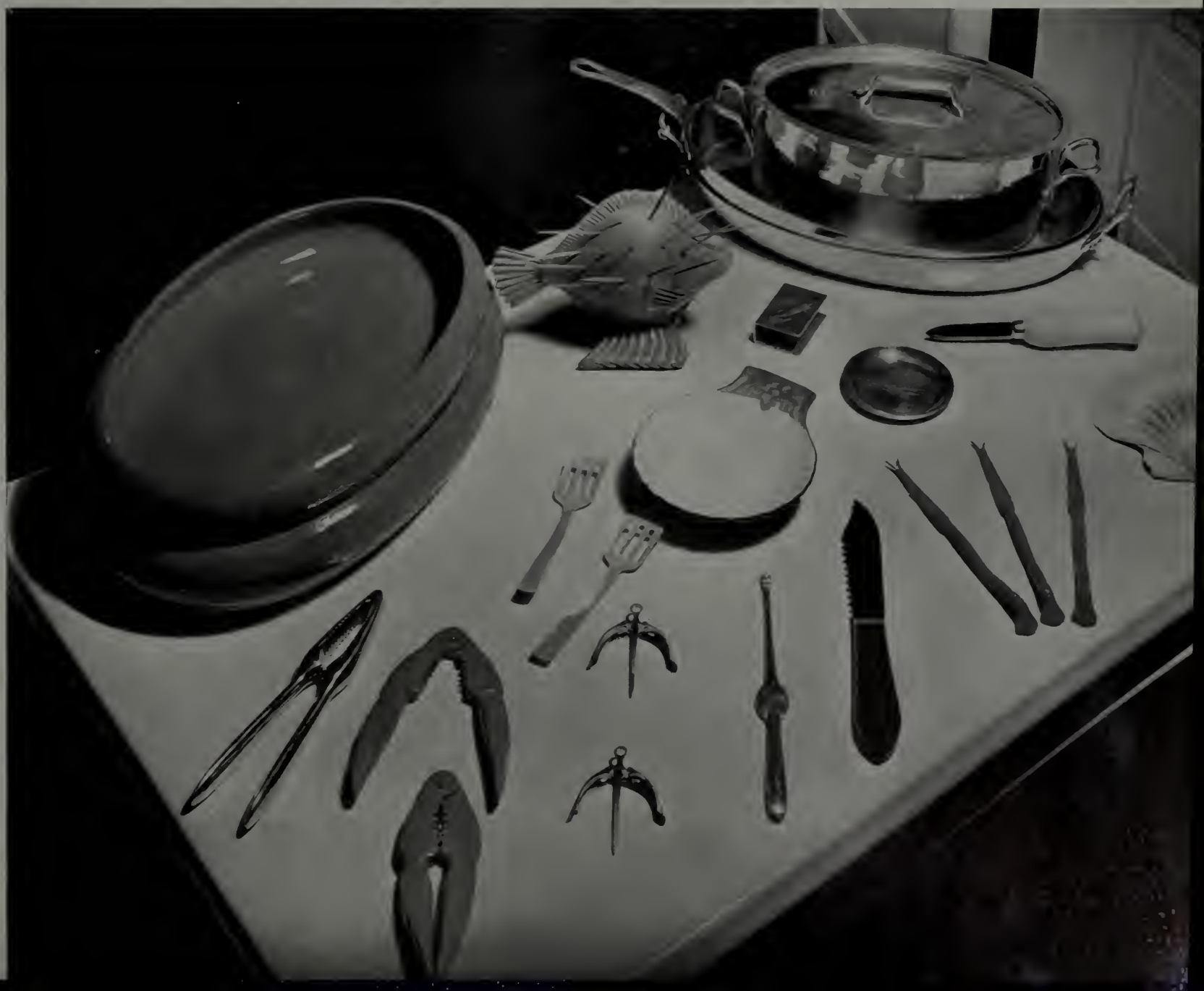


Courtesy Constance Hope Associates

"FISH AND CHIPS"

Flavored with Chic

C OME into the kitchen Maud, and you will see just what is responsible for all this piscatorial glory. A fish-baker, a frying pan and a casserole, all of shining copper, are stacked handsomely at the far corner of the table; and the oval clay baking dishes are as ornamental as they are useful. What's more, you will be as proud of your metal or red enameled aluminum lobster cracks, your mother-of-pearl sardine servers, your lobster picks, fish knife and scaler, and all the other engaging implements that help to make the eating of fish non-gooey and non-smelly, as you are of your finest flat silver.





A GRACEFUL grouping of Traditional pieces in a New York penthouse. Pierre Dutel, decorator. Photo by Eugene Hutchinson.



SMARTLY comfortable Modern corner. Photo by Demarest. W. & J. Sloane.



NOTHER dashing Modern group, compact and relaxing. Modernage.



SOME FINE TRADITIONAL AND MODERN PIECES

By CHARLES MESSER STOW

FURNITURE design in this country is in process of development toward a style that will be truly national, expressing the spirit of the nation in as definite a manner as the styles of France, Sweden and Italy express the genius of those countries.

As in all transition periods there are temporary setbacks and reactions when fear and hesitancy cause brief returns to positions formerly occupied. We are in such a spell now with regard to furniture fashions. The surprising acceptance of modern design, the clean, simple lines of which have swept the pseudo-baroque practically out of the lowest-priced field, has come with such rapidity that it is only natural there should be a temporary pause in its progress.

Consequently we find that manufacturers of furniture are paying attention to what they call "eighteenth century English" and "early American" styles, with an occasional side glance toward the French, preferably the Provincial type.

Chippendale, Hepplewhite, Sheraton and the other master cabinetmakers who wrought in the eighteenth century might not be entirely willing to recognize the



TOP row, left to right: A most unusual night-table in bird's eye maple and gilded bronze. Designed by Lucien Rollin and exhibited at W. & J. Sloane. A handsome Georgian breakfront bookcase from Manor House. This charming reproduction of a Period drum-top table is from Old Colony. Bottom row: Two fine Traditional desks. The one above is a Queen Anne, dated 1790, from W. & J. Sloane; the other is an interesting Georgian reproduction from Manor House. The graceful little French Provincial table below is from Jacques Bodart.



LEFT to right: Antique mahogany serpentine front chest, circa 1780, and gilt mirror with Wales plumes, dated 1785. Wood & Hogan. This impressive lacquered breakfront bookcase is from Robert Irwin. Another example of the imaginative designing of Lucien Rollin—a secretary of king-wood, trimmed inside with gilded wood. Exhibited by W. & J. Sloane.



BELOW, left to right: dressing table, mirror, bench, all Louis XVI style, very delicate and feminine. From Tapp. This lovely Louis XVI bed is an unusually shapely piece. Brunovian.





A HAPPY grouping of antique French furniture in a modified Modern setting, by Mrs. Allen of Elsie de Wolfe. At the bottom of the page is a strikingly fluid Modern group, designed by Joseph Aronson, in the New York residence of Mr. J. J. Roskin. Photo by Lincoln.

products of today that bear their names, but after all, there is a rather strong family resemblance. The maltreatment administered at the direction of the furniture manufacturers cannot quite destroy it.

The designer of Traditional furniture today is faced with the problem, posed usually by his boss, of producing something that will have the unmistakable earmarks of a given style but that will at the same time not be a reproduction. It is an unfortunate fact, unfortunate for the taste of the public, that manufacturers do not realize that they cannot do better than copy exactly the work of the eighteenth century designers, the only liberty permissible being an occasional change of scale. Space in the home was more ample then than now, hence many of the pieces of furniture which look well in an old house would be out of proportion in the homes we have to occupy.

But since the vogue of the moment seems to be somewhat reactive, the designers have set to their tasks with the intention of following in traditional forms as closely as they can the tendency of the day, which is toward simplicity and straightforward expression.

Thus we find in the products labeled "Chippendale" a sparsity of ornament that would have irked the soul of the master in St. Martin's Lane. The Great Adapter was an inordinate lover of ornament, and omnivorous in his depredations on Italian Renaissance, Chinese, Gothic and French sources. One can even find bits from all four styles incorporated into one piece of furniture. Such was the genius of Chippendale, however, that no incongruity resulted.

The Chippendale of today, though, is Chippendale only in greater or less adherence to the lines he used. The Gothic motifs are eschewed. The stalactite form of carving has disappeared altogether. The touches of Italian and French are practically forgotten. The cabriole leg and the claw and ball foot are sometimes retained, but more often the legs of a piece are square

and straight.

Likewise in the style called Hepplewhite today the classic ornaments of Greece and Rome which Robert Adam brought to England and made popular are neglected. If a designer wants an effect a little more delicate than he thinks he can get with Chippendale, he turns to Hepplewhite and uses the so-called French foot, a long tapering bracket, on his case pieces. On his chairs he is content with a shield back with as little ornament (*Continued on page 56*)



THIS graceful and silvery-toned little piano is the Vertical in the Louis style, and looks particularly well in a Traditional set—such as this distinguished by W. & J. Sloane.

OW is yet another version of Hardman Peck's remarkable Minipiano.



one keyboard in which the key produced sound by driving a metal tangent against a string. The harpsichord had a louder tone but no dynamic nuance; the clavichord had a very soft tone but was capable of tone-shading and was therefore more expressive.

From the time the violin was perfected so that it was possible to play with rich and sustained tone and a wide range of color, the problem of producing a keyboard instrument with sustaining power and dynamic gradation of tone became acute.

Evidently the need of new instruments to meet the demands of new artistic ideals was apparent as early as the sixteenth century. In 1598, a letter from an organ builder, Paliarino, found in the records of the Este family, describes an invention of his, using, for the first time, the term *piano e forte*.

A century later, Bartolomeo Cristofori, harpsichord maker and custodian of the musical instruments belonging to Prince Ferdinand dei Medici in Florence, was experimenting with hammers in place of the tangents of the clavichord. In 1709, he produced the *gravicembalo col piano e forte*. The Metropolitan Museum of Art is fortunate in having a Cristofori pianoforte in its collection of musical instruments. This one, the earlier of two (Continued on page 44)



THE Hammond Organ, adaptable in size and volume of tone to almost any type of home, has literally swept the country during the last year or so. The amplifier is concealed in the unobtrusive cabinet at the left of the instrument.



THIS LARGE rather formidable room, before Sloane decorators took
in hand, had the cold stilted atmosphere of a museum, dominated by
the mantel . . . a copy of the one in the Vatican library. Shown here,
the living room is a fine example of great dignity combined with
friendly intimacy, using fine antiques in a background they deserve
to incorporate them in daily living. Your problem may be entirely

different . . . but whatever it is, let Sloane decorators work with you.
Starting with bare walls, they help you create a background that is
perfectly keyed to your furniture, to your mode of living and enter-
taining, and above all to *you*. And if you want additional antiques
or fine Master Craftsmen reproductions, you will find the Four Cen-
turies Shop the happiest of hunting grounds. *Third Floor.*

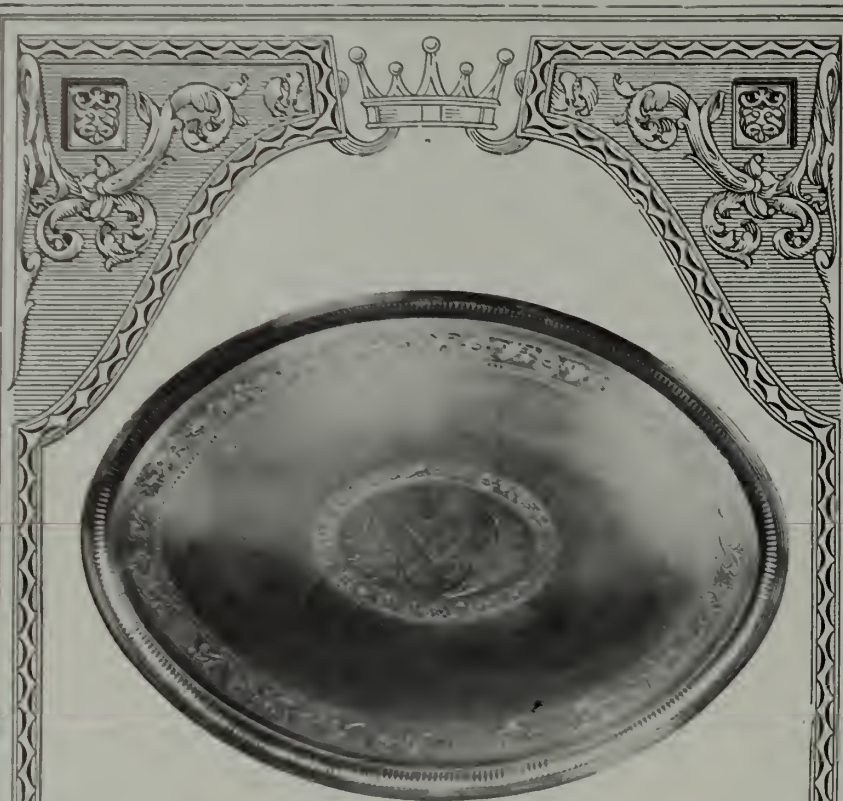


W & J

Sloane

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A fine Georgian Sheffield inkstand, c. 1790 and a Georgian Sheffield sauce tureen, c. 1790, selected from a collection of dozens of these items now to be seen at James Robinson.



A RENAISSANCE OF THE PIANO

(Continued from page 42)

surviving specimens, was made in 1720.

Marius, a French harpsichord-maker, in 1716, made models of *clavecins à maillets* (harpsichords with hammers); and Schroeter, a German musician, conceived the idea of an action with hammers, in 1721, but made no instruments.

Pantaleone Hebenstreit, before 1700, played a dulcimer known in Germany as the *Hackbrett* (chopping board) or peasants' harpsichord. He made one twice the usual size, fitted it out with two sounding boards and two sets of strings, tuned it in equal temperament, as Bach tuned his instruments, and played it with hammers, one side of which was of hard leather, the other of soft. And thus he was able to play *forte* or *piano*. When Dr. Burney, the English historian, saw the remains of the instrument years later, he said "It is more than nine feet long and had, when in order, 186 strings of catgut." Although this invention was not successful, it brought about the development of the damper pedal, incorrectly called the "loud pedal," and created the desire to have an instrument easier for the amateur to play, and cheaper to keep in condition.

And finally the pianoforte succeeded in relegating the harpsichords and clavichords to the attics and store-rooms. The first music published after the advent of the pianoforte was marked "for harpsichord or piano-forte," but toward the end of the seventeenth century the title page usually printed in bold type "for the pianoforte" and in small type "or harpsichord," or left it off altogether.

The first known works for the new instrument, published in 1732, are twelve sonatas by Lodovico Giustini di Pistoja. The title page bears the following: *Sonate Da Cimbalo di piano, e forte detto volgarmente di martelletti*.

Italy, France, Germany, England, and even America entered the lists of pianoforte manufacturing in the eighteenth century. Experiments were made in upright and square models as well as the established "grand" shaped like the harpsichord.

Johannes Zumpe, who made the first square piano in Germany, and Johann Andreas Stein, of Augsburg, were pu-

pils of Silbermann. Stein was the head of a famous establishment which made pianos used by Mozart and Beethoven.

In 1777, Mozart wrote a letter to his father praising the Stein pianoforte and discussing in detail its mechanism, superior qualities of sound-production, and the excellence of the pedals, pressed by the knees! Mozart was primarily a harpsichordist although he played the pianoforte and wrote for it. Among his most significant contributions were his concertos for *pianoforte* and orchestra. Beethoven wrote his first concerto for the same combination in 1795. Mozart's concert grand, a small instrument with five octaves made by Anton Walter, is on view at the Mozarteum at Salzburg; it looks like a harpsichord with seven legs, and knee pedals.

One of the earliest pianos to attain fame was J. S. Bach's youngest son, John Christian Bach (1735-1782). He was the first to appear publicly in London as piano soloist, playing on a Zumpe square in 1768.

Zumpe, who went to England in 1760, worked with the famous harpsichord builder Berkart Shudi (Burkhard Tschudi of Switzerland). Later John Broadwood joined them and soon the piano which bears the Broadwood name came into existence. Christian Ernst Frederici of Gera put piano action into a clavichord case about the middle of the century, but no examples of his squares are extant.

In 1789, mention is made in Messrs. Broadwood's books of a pianoforte "in a cabinet case." This was one of the first uprights. In 1790, Robert Stodart introduced an "upright grand pianoforte in the form of a bookcase." Haydn examined the instrument during one of his visits to London. William Southwell of Dublin made some uprights in 1798, with elaborate decoration, glass doors and panelling. In 1800 Isaac Hawkins patented a "perpendicular" piano. A Hawkins "portable grand" was played on in Philadelphia in 1802.

(To be continued in May)

EDITOR'S NOTE: We regret that there was some confusion over the placing of credits on page 39 of the February issue. The furniture in the picture at the center right should have been credited to Brunovan, and the furniture, with two exceptions, in the two bottom pictures, should have been credited to Manor House.

GARDEN PATHS AND HOW TO MAKE THEM

Continued from page 29)

there is nothing very serious
matter. It means that the
underneath (which, once
turbid, may take years to
le back into place) has be-
ne uneven under the rains,
sts and thaws: so wait until
frost is out of the ground,
e the stones that annoy you,
some dirt underneath and
ap them down again. Flags
y be of any kind of stone
ut will split in layers. Thus,
hestone and slate are favor-
materials. They can, of
urse, all be laid in mortar on
concrete base.

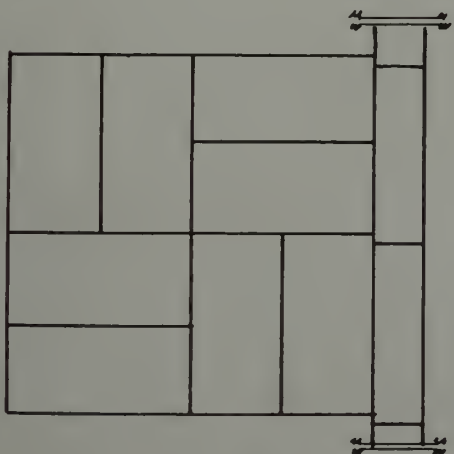
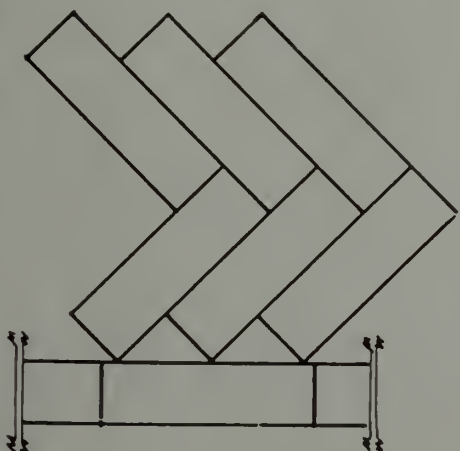
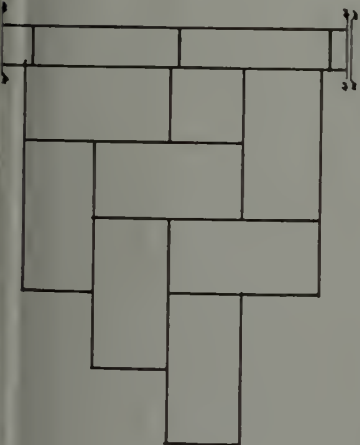
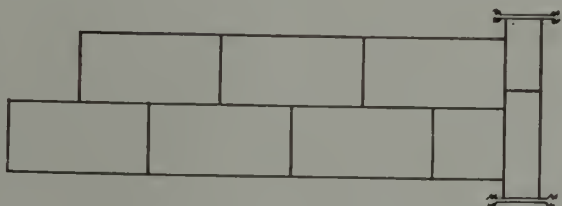
Under "flags" may be classi-
l sundry kinds of flat paving
aterials that just happen (as,
e instance, when a stone or
ncrete wall or pavement is
molished) or any kind of
ones or quarry refuse with
e flat side, also slabs of con-
ete that may be precast or
st in place. See photos Nos.
2, 8. Interesting walks may
made of cinder concrete
abs mixed in proportions of
out 1 part cement :: 2½
arts sand :: 5 parts cinders by
ulk. The making of such
abs requires some judgment,

and it would be well to make
several experiments before de-
ciding on the exact proportions
and process. The laborer will
probably want to put in more
cement: but it may be well to
wash some of the cement from
the surface while still wet in
order to get a good color. Slabs
of any size that can be handled
without difficulty may be cast
in this way. For stepping
stones, 16 in. square by about
4 in. thick is a good size. Large
slabs should be thicker.

(4) *Bricks.* These are admir-
able and traditional material
for walks, especially in the
flower garden: but they are
somewhat expensive. They may
be of any make so long as they
are not too smooth in surface
and of a good darkish dull red.
Fancy pressed bricks of the
store front type are not to be
thought of. They may be laid
flat or on "edge" (i.e. with the
narrow side up), and this is
better, more especially if they
are not to be set in cement;
but costs more as more bricks
and labor are consumed. They
should be laid in simple pat-
terns with at least half the
joints either diagonal (herring-
bone) or at right angles to the
line of the walk. They may
be laid on 4 or 5 inches thick-

(Continued on page 55)

Simple patterns for brick
walks, sketched by the
author.



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CRICKETS AS TOYS AND PETS

(Continued from page 33)

season and frozen ruts in the winter. Travel was difficult whether in the springless Peking cart or in the sedan chair. Humanity seldom stirred beyond its courtyards to gratify its needs; it was the seller's place to visit his market while the purchasers sat comfortably at home. The buyers for the most part were women, and in China the woman's place has always been in the home. The monotony of life behind the gray walls in earlier days was brightened, as it is still brightened, by the knocking of the outside world upon the gates. The womenfolk had only to listen for the vendors' cries—to await the blast of a trumpet, the twanging of a jewsharp, or the crash of brass cups—to have their slightest wishes gratified. Like the woman in the fairy tale they might mutter, "Little goat bleat, let the table be spread!" and conjure every delicacy to the table. If pots and pans needed mending, it required only listening for the pots and pans man. Possibly they were bored by their humdrum existences. They did not go out for entertainment; it came to them. No great interval intervened. A servant waited at the gate for it to appear. Would it be a Punch and Judy show, a blind musician, a fortune teller, or the remarkable fellow with trick mice that would arrive to pass the time until the lord and master returned? And the inevitable law of supply and demand created the endless coolie-burdened and moving market, twisting its gay thread of color and life through the dark and dirty *hutungs* of Peking.

The toy man is, of course, the children's delight. He may have for sale small, life-like figures that dance on copper plates when the edges are gently struck with a small hammer. He may carry a great rack of pinwheels or huge kites in the shape of dragons and beetles, hawks and dragonflies. The diabolo man is another favorite; his toy is one that is seen everywhere. And the children in their padded gowns are expert with it; they send it singing many feet into the air and catch it cleverly on the taut string just in time to leap out of the way of bicycle or ricksha. One day I came upon a crowd in one of the winding *hutungs* and, edging my way to the front, discovered the

toys which illustrate this article. Old and young had gathered about the vendor and were howling with laughter at his dressed-up crickets. The toy man, indicating the one that satirized himself, roared with the rest. Of course, I bought one of every kind, and there were eager hands to point out some that apparently I was missing. The toys are fashioned from the dead skins of crickets—actually—and the work is so carefully done in miniature that they are excellent representations of the many fascinating wanderers of the *hutungs*. The Chinese, says Lin Yutang, satirize what they love most.

The groups of peddlers may be divided into two classes—those who cry their wares and those who all but make others cry at the discordant noises they produce by the instruments they carry. For the most part the food men cry their wares.

And very good things they are, too; for the Chinese are excellent cooks. The food not only looks good and smells good; it actually tastes good. In the early hours of the morning, almost before the dawn, lying sleepily in bed one hears the call of the man with almond tea. And out in the *hutungs*, if one is an early riser, he may come upon a group gathered around the tea man, chatting merrily together as they sip the thick and nourishing beverage. Near the wall outside the *Hata mon* (gate), this fellow does a thriving business, for here the actors come in the early hours to train their voices by crying aloud at the wall. But for the great majority the early breakfast in the *hutungs* consists of something more than liquid. There is a long hard day of labor ahead and, if he is enterprising, the almond tea man will carry with him two more charcoal stoves. On a copper plate on one of them will repose snowy-white biscuits, flaky and hot, their tops dotted over with sesamun seeds. On the other will be a sizzling vat of oil into which will be dropped long, thin *yu cha kweis*. These one might call a substitute for breakfast bacon, for—piping hot and a trifle oily—they are placed between the severed halves of the biscuits. The name literally means "fried in oil." Kwei was in point of fact a traitorous general in the Sung army, and the Chinese memory of treason is long-lived. (Continued in May)

Silver Is To Live With

(Continued from page 26)

curved-end dagger handle, in favor again, and Reed & Barton has even adapted the colonial four-poster bed finial motif in a design that combines modernity and the past with considerable charm.

It is amusing to note that, after running riot with brutally exaggerated functional motifs, there is a return to a casanter simplicity, perhaps an unconscious nostalgia for a more peaceful way of life, for emementoes of the past are very much in vogue. People are discovering three-tined forks again, and frequently refuse to ally a colonial-design silver service with modern gadgets like consomme spoons, butter knives, fish forks, and so on.

On the other hand, the designers are meeting every possible requirement by adapting new implements to old patterns, and doing it so well in many cases that the aristocratic Martha Washington herself could welcome the additions to her tableware. At Peter Guille's, for instance, there is a complete set with all the latest equipment which is a perfect reproduction of the Trifid design with the three-tined forks and bluntly oval spoons. The severe simplicity of the Trifid pattern, dating from Charles II's reign, was a reaction from the decorative exuberance of the period, and takes its name from the three-leaf form of the handle-ends. Incidentally, they say Guille's knives are immune from that aggravating habit of parting company between handle and blade.

At Black, Starr & Frost-Gorham's, there is a lovely old pattern of the "fiddle-back" shape



Above: Reed & Barton's Francis I pattern, and a "fiddle-back" spoon from Black, Starr & Frost-Gorham. Below: Seventeenth Century, from Reed & Barton. Bottom of page: Charles II, Rogers, Lunt & Bowlen.



which may be either perfectly plain, or decorated with a sheaf of wheat in low relief at the top of the handle, and a very handsome colonial shape which is either completely undecorated or may be chased by their own engravers.

Rogers, Lunt & Bowlen are proud of their new Regency design and of their elegant Modern Classic, which is also new, while Towle Sterling has the Craftsman, which they

say was designed as an old-time master silversmith would have done it, and which features a suggestion of a joint where bowl, tine, or blade join the handle and a slight thickening of the silver on the back.

Such services as The Seventeenth Century of Reed & Barton's use the ridge down the middle of the handles, with the little curl-over at the top, and the rat-tail on the spoons, with excellent effect, and are indeed

(Continued on page 55)



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VIRGINIA DISPLAYS THE NEWER HOUSE AND GARDEN

(Continued from page 23)

geometric forms with a delightful effect. He can study the placing of informal architectural motives, such as small garden houses and open, vine-covered arbors, and their combination with more sharply defined stone forms. The arbor which surrounds three sides of the large pool is a particularly good example of this treatment. Shape is given the pool by brick and stone walls; the brick motive is carried through in a patterned walk, and the arbor above it has been built of unplanned tree trunks, a device which cleverly emphasizes the magnificent wisteria, the really important feature. The small pool, by contrast, shows no sharp line of masonry, but is fringed by a soft, dense band of low planting. This differentiation clearly shows the landscape architect's understanding of his problem; the small pool is an incident in a garden, and is treated as such; the large pool is an important architectural feature and by its treatment recalls the house which is at the other end of the garden. The walks are another feature which show the same subtle appreciation of the functional elements of a garden. Away from the formal garden, paths covered with pine-needles offer the very last word in carpeted surfaces.

Meadowbrook Manor garden is essentially a small garden, and its success to a large extent may be attributed to the designer's recognition of this fact. The monumental element is present, but controlled, and the spaces set aside for walks, lawn, and shrubbery are beautifully proportioned to each other and to the whole. There is little here that has not been done in other gardens: there is nothing new about brick or flagstone walks, clipped trees, or the use of decorative pools and garden sculpture. And here is the key to this very notable achievement, that the designer, using only the familiar elements of his work, was able to create a distinguished pattern for outdoor living. Anybody, with enough money and a sufficient craving for novelty, could produce a more unusual setting; but the real test of skill and knowledge is demonstrated here.

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UNDER COVER

CHINESE JADE THROUGH-
OUT THE AGES. By Stanley
Charles Nott. Illustrated. 193 pages.
Charles Scribner, New York.

Now, as in ancient days men fish for jade in the White Jade River and the Black Jade River of Khotan. From other sources, in other ways, and in a great variety of colors jade has been brought to the craftsmen of China and has taken an important place in the lives of rulers, soldiers, priests, courtiers, and merchants. Articles of jade were both put to practical and decorative uses, and in many instances were valued for a unique spiritual significance which the Chinese accorded jade alone.

The author has arranged his material so that it is easily accessible and clear. The publisher has cooperated with large type and wide margins, yet produced a book of convenient size. In the back of the book are reference tables of dynasties, religious festivals, date marks, and a map indicating the chief artistic and archaeological centers. There are splendid bibliographies of both oriental and occidental sources.

In the first chapter Mr. Nott tells the composition of jade, the difference between jadeite and nephrite, and the ancient and modern technique of cutting them. He gives a description of the colors in which jade has been found, and those which the ancient Chinese and the collector have prized the most. The author divides the carvings into periods that should help both the student and collector in identifying jade. He lists articles beginning with axe and arrow heads for the warriors, tablets of solid jade for the emperor, ritual vessels for the priests, writing sets for the scribes, sceptres and goblets for the nobility, musical instruments, hair pins and pillows of jade for the court ladies, to name only a few interesting items.

Mr. Nott's book fills a great lack, for there is surprisingly little information obtainable in English on Chinese jade. Dame Pope-Hennessy has written on the limited subject of "Early Chinese Jades". Less than a hundred copies were published by Dr. Bushell's two volume work on the Bishop collection at the Metropolitan Museum, and these went out of circulation almost immediately. "Jade" by Berthold Laufer published in 1911 has been the only comprehensive book in English available to the public. Copies of it are now very scarce and at a premium. Its primary interest was archaeological and cultural, and it used jade as a lens through which to examine the history of China rather than to reproduce the story of jade in art.

The weight of Mr. Nott's emphasis falls on the aesthetic value of carved Chinese jade. This is evident from the objects he has selected for illustration, which are superb examples from art collections all over the world. Forty-eight of the three hundred and fifty illustrations are photographs in color. All of the photographs are carefully and beautifully taken and are reproduced in plates of generous size.

ALICE LAUGHLIN.

INTERREGNUM. By George Grosz. Illustrated. 60 pages. Black Sun Press, New York.

It is doubtful whether "a hair of the dog that bit" is cure or palliative for cosmic ailments. The regenerate germ of violence must be kept in suspension at many degrees below freezing, and cannot be warmed into activity over a two-burner stove. In spite of the alchemy of fanaticism—in spite of a generous dash of truth-

ful specific—it cannot be marketed in the golden test-tube of a fifty dollar book.

If he is trying to wake the masses from unhealthy somnolence and the acceptance of social injustice, he must go further in the guidance of their awakened interest than thumbing his nose.

Violence as a manifestation of adjustment, re-adjustment, progress, is not the prerogative of a Savonarola or a Voltaire—it is an integral part of human behaviorism. But bestiality and brutality are the pathologic poison of a thinking age. And so, in the use of either, an undertaking of great "pith and moment" loses vitality of purpose—universal weight—in the individual unbalance of the promoter.

A certain form of conversational slugging has been accepted as wit, in the past decade. The household Gods have tiptoed into legend a little shame-facedly. A facile cynicism has pervaded the arts. But alas, the very derivation of discontent has been lost in the "intellectual" mob-lynchings.

There are few however, who would take issue with Mr. Grosz upon his statement that there are wrongs at hand to be righted. But many might be deceived by the expression of his pessimism. They might even throw away their worm-eaten crusts before finding a supplementary root to gnaw on. In which case he is piping them into the river—leading them into the quicksands of confusion.

That a salutary warning should be conceived by mental rapine is a pity. It is however, the common misfortune of the times.

N. H. H.

CHINESE PICTURE WORDS. By William D. Allen. Illustrated. Universal Publishing Co., New York.

The language of China which is entirely pictorial and ideographic is the key not merely to Chinese thinking, but is also a guide to the source of Chinese art. For thousands of years the Chinese have been accustomed to definite brush strokes, and definite materials in writing the language. Picture words, the author of this pamphlet holds, are the best approach to the use of the Chinese painting technique. The text is in Chinese and English. The ideographies were done by L. C. Hui, editor of the Chinese Republic News.

SEVEN SIMEONS. By Boris Artzybasheff. Illustrated. Viking, New York.

The famous tale of the seven modest brothers related with magnificent humor and freshness. The illustrations are pen and ink drawings in red, black, green and gold. The author-illustrator, noted for his decorative pen and ink work as well as woodcuts, produced a delightful volume which will be of interest not merely to grown-up readers of fairy tales, but also to students of folklore.

SHAKESPEARE AND COSTUME. By Cumberland Clark. Illustrated. The Mitre Press, London.

Mr. Clark is a scholar of note who has made numerous and valuable contributions to Shakespeareana. In this volume, which is the fourteenth on the subject, he deals minutely with a variety of subjects that are of perpetual interest to the student of the Elizabethan period. Every phase of Shakespeareana is dealt with exhaustively. There are chapters on weapons and armour, on theatrical costume, the dance, masques and disguises. It is an invaluable book for the student and should prove of great interest to the general reader.

(Continued on page 56)

SPEAKING OF ART

By MARY FANTON ROBERTS

For lack of space in "Speaking of Art" in March, two of my nicest paragraphs were cut out. The most important was about the work of Guy du Bois, in that fine show "The New York Realists," at the Whitney Museum. The exhibition, as a whole, was a magnificent cross-section of American art history. For the best of these men were not only artists, but teachers in the truest sense of the word, philosophers, seers. Although du Bois was not a member of the original "Eight"—a group in which these men first appeared together in New York—he was so nearly a contemporary, and his work so significant, that it was accorded a place in this exhibition. Among the best of his pictures shown were the famous "Waiter," "The Diners," "Bar," "Newsstand," and others of equal importance. Du Bois, although lining up with this "Realist" group, was perhaps more separate from it than any one other man. He evidently had an outline of the method and technique he wished to employ in his work from the very beginning; and, while this method has changed somewhat, and mellowed, it is still the offspring of his early impulses.

The Grand Central Art Galleries on Vanderbilt Avenue have an enormous show of members' pictures—room after room of walls pretty well covered, in the old-fashioned way. Whether it was the way the work was presented, or the lack of light, it was hard to say; but the general effect was bleak and dreary, illuminated here and there by Jonas Lie's valiant painting, by Fresiecke's fresh and springlike studies of women and flowers, with an occasional Randall Davey, not so good as his later work.

I could not get just the purpose of the show, as there seemed to be no one in charge and no catalogues.

From this gallery, I went directly to the show which Durand-Ruel is presenting—undoubtedly one of the best of the season—of the work of Dietz Edzard. Edzard's work is truly the freshest thing that has come out of France for some years. He has an entirely new outlook on portrait painting and figure painting, with a new technique, and a different sort of interest in life; besides a

curious sort of lustrous patine, which covers every picture, and yet which seems to emanate from within the canvas. All of these women portrayed are immensely alive, emotional human beings, and the emotion is in the design and in the technique, as well as in the subjects. The figures are so chic that almost they might be models for a dressmaker's parade; and yet they are so very remote from this that the heart is stirred by them, and your curiosity awakened. This painter reveals a knowledge of quite the last word in French fashion. Also he reveals a sensitiveness to life as it is lived today, that has rarely been transferred to canvas.

Probably the most affected and self-conscious exhibition given at this period in New York showed the paintings and drawings of Kristians Tonny at the Julien Levy Gallery. It was Surrealism that I think would have bewildered the most eccentric Surrealist. Each picture seemed to present many unrelated objects, many men and women in frightful states of annoyance, at times amounting to fury; and there were many horses, in boats, plunging through crowds, wading through water, a part of a phantasmagoria of demons and freaks and wild men and women.

Glenway Westcott has written—and very well written—a notice of Tonny, who was born in Amsterdam on Friday the thirteenth. That statement seems to me the only comprehensible one in this "biography and impression."

Paul David Magriel has evidently prepared as a labor of love, a bibliography of articles about Isadora Duncan. This will be of the greatest interest to lovers of Isadora, and to people interested in the dance. It tells you not only the name of the article and the author, but just where and when it was published. He has listed sixty articles, culled from magazines all over the world, for the interest in Isadora's work seems to have honeycombed the art world of two continents, and Mr. Magriel should be thanked most cordially for helping us to understand this.

Just to what extent the concerts of David Mannes belong in these columns I do not know. But music is, after all,

an art; and David Mannes a great artist. And what he has done for the public of this city in these free concerts at the Metropolitan Museum of Art is beyond computation. Every Saturday in January and in March, these concerts are given without an entrance fee. People gather there from every walk of life. Ladies from Fifth Avenue and Park Avenue stand side by side with chauffeurs and men and women from Third Avenue shops. Seated on the floor in the main gallery, leaning against fine groups of sculpture, are women with little children and students by the hundreds. There are but few seats, and most of the people who come to listen to this music festival stand from seven to ten o'clock.

The first concert of this last January was an anniversary of the beginning of the series twenty years ago. David Mannes received an ovation such as I have seldom heard given to anyone; and I was told that twenty thousand people filled the various galleries and floors.



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TALKING SHOP

THIS very rare and lovely old Sheffield tureen, dated circa 1800, is richly ornamented with grape leaves and fruit. The rocaille motives which are used so boldly on the legs appear in modified form as frame for the crest. This piece is indeed representative of the best of the Georgian silver. Mrs. Kaye Belmont.



IF you have a studio or a summer retreat made out of a mellow old barn somewhere in the wilds, nothing could be a more appropriate accessory than this picturesque lantern, which is an exact copy of a Colonial Drum Lantern. It comes in brass or iron, and has bull eye glass at the sides. Todhunter.



A GROUP of accessories for the luxurious bar. The Sheffield ice tub is vacuum-lined, and is guaranteed to keep ice-cubes frozen for twenty-four hours. The extra-large highball glasses are of cut crystal, the coasters of silver and mahogany; and the silver tray has a gadroon border. Olga Woolf, Ltd.



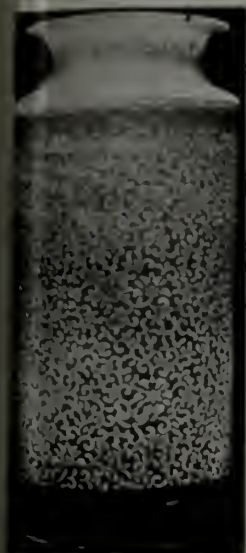
"JAYTHO," opulently bottled in a Lalique flacon, is a perfume intended for the sophisticated and subtle lady, being described as "naughty but charming." So, if you want to be smooth and devastating, sprinkle a dab of it behind your ears when you don your new Easter suit. Jay Thorpe.



We will be glad to furnish the addresses of the firms mentioned in TALKING SHOP upon request.

Please address your inquiries to Talking Shop Department, A.H.C. ARTS & DECORATION, 116 East 16 Street, New York City.

TALKING SHOP



THE lacework of the Chinese is perhaps their most exquisite ceramic production. This unique example is in semi-eggshell, Yung Cheng-Cheen Leng. The delicate pattern is invested with a white glaze, and the whole thing stands about thirteen inches high. Ralph M. Chait Collection.



IF you want an unusual clock for your Traditional mantel, we recommend this very engaging antique Louis XV one. It is dated 1760 and is lushly gilded. Like so many things French, it is formal, but lacks stiffness because of a certain air of insouciance. Edward Garratt.



ANOTHER find for the collector of fine silver is this extremely shapely three-piece tea service. It was made by William Kent of England in 1756, and is as Georgian as Ranelagh or Vauxhall. Photo by Demarest. W. & J. Sloane.



THIS charming and fanciful group for a child's room comprises a gayly painted desk and splay leg chair, and a hand-wrought iron standard lamp. The decorations are very floral and giddy and will bring out the subconscious interior decorator in the most philistine child. Childhood, Inc.

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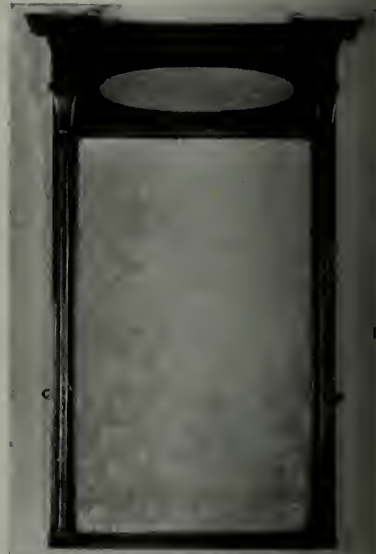
Stream Line Arm Chair No. 2

TALKING SHOP

A CHARMING gift for a charming lady at Easter would be this brightly colored Easter egg containing three fat little bottles of springlike perfumes — "Georgian Carnation," "Duchess of York" and "Royal Gardenia." The eggs can be had in yellow, white, red, peach, green, or blue. Prince Matchabelli, Inc. Worsinger Photo.



ONE of a pair of Eighteenth Century mirrors in partridge wood, a rare wood which was imported from Brazil in the days of the Georges for fine cabinet-work. These distinguished mirrors are about 34 inches high and 22 inches wide. Douglas Curry.



THIS picturesque five o'clock tea kettle is in highly polished "De Luxe" French copper ware, lined with block tin. The handles are covered with wicker, and there is a regulating alcohol lamp. The whole thing is easily carried, and—best of all—the kettle cannot tip off the stand. Bazar Francais.



A VERY beautiful glass bowl called "Les Oiseaux." Little bees spin among the birds. We can think of nothing lovelier in the way of a centerpiece for a dinner table than this bowl, filled with pale camellias or the waxy petals of gardenias. Verlys of America, Inc.



TALKING SHOP



ANOTHER gift for a pretty lady's dressing table is this two-dram flacon of the famous "Evening in Paris" perfume in a brand-new Easter basket of deep blue bakelite. The basket, in fact, is so attractive that it is worth keeping as a container for pins and other odds and ends. Bourjois.



EVEN the most efficient central heating cannot give you quite the same cosy, nostalgic warmth as the quaint and charming Franklin stove. This is a very handsome one indeed, and would be simply grand for chilly evenings in your country house. It stands 32 inches high, including the urn. Edwin Jackson, Inc.



NOTHING could be a lovelier decoration for a Modern room than a Japanese flower container. This one is in the form of a Sampan, and is of white porcelain with a thatched roof. It stands on a root-wood plaque, and comes either 15 or 18 inches long. Yamanaka.



A CRISP and dainty luncheon set is this one of ecru voile, with a design of Umberto and embroidery. The pattern is so simple that it would look equally well on a Modern or a Traditional table. The set comes in a service for eight, and is pleasantly low in price. Maison de Linge.

—A.H.C.



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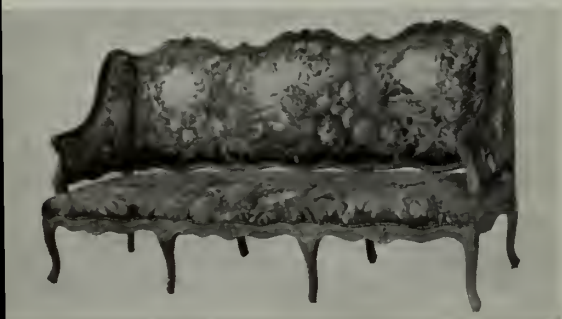
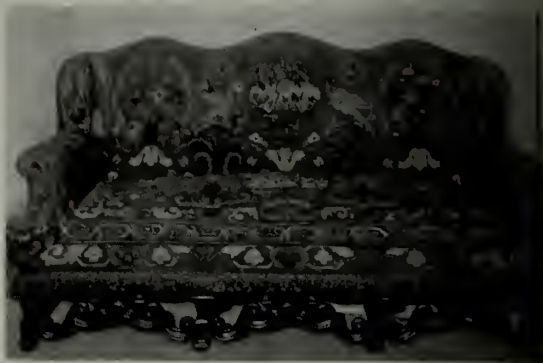
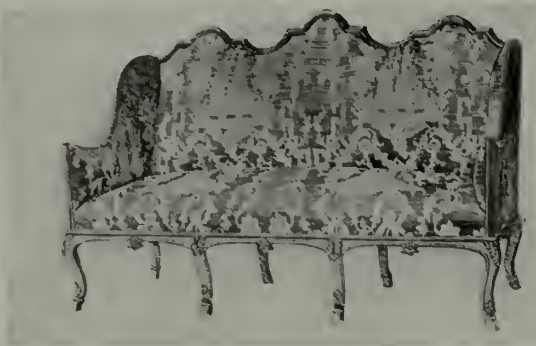
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2. Choose the correct room in the house
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3. Tell which could be used together
the same room?
4. Select the furnishings and accessories
to harmonize with them?
5. Take any one as a nucleus and create
a charming room around it?

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To appreciate a symphony, you must know
something about symphonic form, something
about the composer, his times, his perso-
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To enjoy the full measure of the beauty of
a great work of art, you must know something
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temporaries, something about form, color,
treatment.

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A & D April, 1937

SILVER

(Continued from page 47)

ite amazing reproductions of originals, though they have for instead of three-tined forks.

Between the simpler Swedish and Danish designs and early American and English there is curious kinship of spirit, or perhaps it is that all strong and affected craftsmanship is intimately related. However that may be, the Scandinavians produce silver which may take its place in American homes without a touch of incongruity. Two new patterns at Georg Jensen's, the Parallel and the Pyramid, are sturdy, simple and, paradoxically, very elegant. Together with the astonishing aluminum service plates designed by Oscar Bach, they make a service of sophistication that has nothing spurious.

Because of the increasing tendency towards simplicity, I have perhaps seemed to throw emphasis on silver chaste and unadorned. But at Jensen's and elsewhere, silversmiths have not forgotten the times and the personalities which ask a luxuriant fare.

Even in the hey-day of simplicity certain elaborate patterns were much used, such as the King George, or King, pattern, which has continued with slightly modified forms, as that of Black, Starr & Frost-Gorham's. Also many shapes are available either plain or engraved, such as Rogers, Lunt & Bowlen's Chased Classic, which is the Modern Classic embellished with engraving, and Candlelight by the same firm, which is their aristocrat in shape but distinctive because of its decoration.

Intricately wrought patterns that are newly on the market seem to be following the old custom of regal nomenclature or there is Royal Windsor from Towle Sterling, with the bell and rose motif; Francis the First, from Reed & Barton; Charles II from Rogers, Lunt & Bowlen; and King Edward, Black, Starr & Frost-Gorham.

The International Silver Company has magnificent silver name shears, either with carving sets or separately.

It seems to be the consensus of opinion among silver merchants that regional tastes are sharply defined. In the South, southwest, and west, the demand generally is for tableware of rich elaboration, while the north and east prefer a Puritan simplicity.

VANISHING WALLS

(Continued from page 11)

principle hold true invariably? Granted that it is not to be contraverted completely, for laws that have grown from centuries of practice will not be brushed aside lightly, still, what about some of the rooms in the illustrations on these pages, especially that one showing the delightful little room that has been tented like a pavilion? It has been "photomuraled" with wide horizons and expanses of water carrying distant boats, so that the room appears to be unbounded.

The photomural poses some new questions. It has also its own peculiarities. It has, for instance, no appreciable texture, being made usually on smooth paper. Thus it varies at once in its character from the fresco on roughish plaster and from the oil painting and from those magnificent wall papers of the time of Napoleon that relied on texture as well as color and design for their full effect.

Photomurals appear usually in monotone, as true photographs. The color may be black and white and the intermediate grays, or it may be some kind of brown. Photomurals have been tinted in color, or perhaps just touched up here and there with color, after they have been hung.

The process of hanging the photomurals is exactly the same as that of hanging wall papers. If they are to be removed at some future time they can be applied to the wall over a preliminary application of muslin.



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Interiors for Children
Custom-made Furniture and Toys
Layettees by French Needlewomen



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32 EAST 65TH STREET, NEW YORK

PATHS

(Continued from page 45)

ness of sand or cinders with sand between wide joints or with mortar between the joints, in which case they should be on a concrete base over a layer of sand or cinders: or a good bed may be made by sand 4 inches or more thick with some dry cement mixed in. The bricks are then set in place and the hose may be turned on. Joints may be pointed or filled with sand or with soil if you think moss will grow in them. Bricks may even be laid on the ground, but, in this case, they will probably need some tamping in spring to put back into place those that have been raised by frost.

(5) Tiles make a distinguished and appropriate walk surface in some gardens. They should usually be of a good dull red or brown, not vitrified, as they are then likely to scale under frost. They should be laid in mortar over a concrete base.

(6) Grass walks are beautiful and inexpensive to make, but they have to be mown: but then, so do flag walks with grass between the joints: also many other walks, dirt or gravel, have to be hoed or renovated from time to time. However, a grass walk lacks somewhat in that it is not a man-made (as distinguished from a man-grown) thing, and therefore, it seems to me, that a complete garden, as a man-invented and man-made thing, needs a man-made touch.

(7) Many other kinds of paving are found in gardens; fine cut stone slabs, mosaic, tiles in elaborate patterns, terrazzo, etc.; but these are beyond the scope of this article, as are the asphalt, granite blocks and other enduring pavements of parks and gardens.

Drainage. Walk drainage is usually not a serious problem in small gardens, more especially where there is a porous subsoil. Unless the garden surface is level (which seldom happens) the water will run off. If it collects at any spot, it may be taken care of by draining either over or under the surface as conditions permit. Walk surfaces may be crowned, that is, raised a little in the middle to shed water to the sides. If, for any reason, the garden requires an elaborate drainage system, there is no space to discuss it here.

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SOME FINE TRADITIONAL AND MODERN PIECES

(Continued from page 41)

as possible on the splat, and seldom the graceful swags that Hepplewhite did so well.

Sheraton has fared no better with present-day designers. The delicate reeding which he used on chair and table legs has been cast aside and only a few simple horizontal turnings indicate the style. The finely-carved acanthus leaves which he laid along the legs of pedestal tables have been discarded or kept in rudimentary form. Sheraton's work was in general a little more florid than Hepplewhite's, therefore modern designers are inclined to slight his style because they are possessed with the idea of simplifying all the traditional forms they touch and they find less to take off in Hepplewhite than in Sheraton.

When designers seek inspiration from the craftsmen of this country they limit themselves chiefly to the works of Duncan Phyfe. The same observations made on the adaptations of Sheraton apply here because the designers' knowledge of Phyfe seems to be confined to his Sheraton period. Phyfe's best period was not one of excessive ornament and the charm of his pieces consists in the delicate and skillful carving be employed.

There is one type of furniture that goes by the altogether mistaken name "Colonial" or even "Federal." The manufacturers mean by this American Empire or American Regency and nobody knows what ignoramus first applied the name "Colonial." Just a brief review of history shows that the Colonial period ended in this country in 1776 and that the Federal period took in the years from 1785 to shortly after the beginning of the nineteenth century.

There is much maple furniture on the market dubbed "early American" and its place in the scheme of things seems to be because it satisfies a certain yearning for the homespun days. Its color, however, is usually like nothing the homespun era ever produced. In justice to the makers of furniture, though, it should be said that there seems to be evident a praiseworthy effort to get away from the "mercurochrome" finish that has been poured over maple for some years now. Real old maple takes on with the years a beautiful honey color.



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UNDER COVER

(Continued from page 48)

CREATIVE ART IN ENGLAND. By William Johnstone. Illustrated. Nott, London.

This survey of English Art from prehistoric times to the present day attempts to show that an extraordinarily powerful British tradition has been the mainstay of British Art. Mr. Johnstone does not convince the reader because his examples fail to point out the particular characteristics which are illustrative of the common heritage. According to Mr. Johnstone, this great tradition has been in a state of suspension since the Reformation, and he makes specious prophecies about a revival of this English tradition in art. This book is a vague attempt to prove a thesis by way of generous assumption and facile generalizations.

MODERNISTIC FLOWER ARRANGING. By Barbara Sagel Meisse. Illustrated. Orange Judd Co., New York.

This concise volume is intended as a guide for those whose tastes are in the direction of the ultra modern. The author devotes considerable attention to form, color, and composition. A special chapter on Christmas arrangements contains some ingenious suggestions on decorating trees by symbols rather than imitation. It should prove a useful compendium for those who wish to secure the greatest effect with the least flower material.

TWENTY-FOUR FILIAL PIETIES. Illustrated. Shanghai, China.

The introduction to this elaborately produced book states that the New Life Movement which seems to be fascinating the Chinese youth today is a symbol of the everlasting qualities of Chinese morality. The volume consists of short examples of filial duty and the rewards that inevitably fall to the lot of the honest sons of China. The simplicity of these morality tales is charming and captivating. The volume is illustrated with twenty-four water colors done by a group of modern Chinese artists.

MODERN WITH AN ESTABLISHED AIR

(Continued from page 31)

leather. The curtains are an unusual textured white oilcloth, very stiff and elegant, and the lighting of this incomparably interesting room is done through the bowls that are built in the glass table. These bowls are filled with water, and carry the floral decorations for the table—very flat flowers entirely covering the surface. Then, underneath the table, the electric light is snapped on, and a glowing flood of light pours over the table and brings out curious shadows in the wall and in the black glass buffet. The effect is startlingly unique; and, at the same time, it is so well done, so glamorous, that one is never shocked for a moment.

I did not ask just what color dishes are used on this glass table; but I can imagine that Canton would be beautiful, or Louis XVI, or white Spode.

A PIED À TERRE

(Continued from page 14)

Gibbons design which covers chair and chaise-longue; in the rug; in the tooled leather that faces the shelves of the bookcases. One interesting structural detail is a bookcase set into a closet door, giving on complete access to the closet but finding a use, both real and decorative, for the bare face of a door. A fine table of inlaid wood in fantastic design contrasts pleasantly with the red and beige tweed that covers a deep sofa, modern in line and texture.

To the left, Mrs. Coe's bedroom is just the sort of room in which a lovely lady should awaken. The shell pink walls and fabrics, the rosy beige rug give a pleasant glow on the darkest of days. Instead of turning to brocades and taffeta for the draperies—the "natural" for a French bedroom, Mr. Mullen has used a heavy pink linen hand-blocked with a design of baskets filled with tulips and woodroses. This he has lined with silk pique in an undefinable quartz-blue shade.

HAVE YOU THOUGHT ABOUT YOUR BEDROOM?

(Continued from page 17)

at no matter what price. In the beds shown in these illustrations, there is one for almost every well-known decorative period—Early American and Colonial, Sheraton and Chippendale, one or two very Modern ones, and a beautiful day-bed, especially made for an American-Japanese Modern interior. But, although the type of decoration may differ to suit the period, the outfitting of the bed does not—mattresses of the finest hair, springs that rebound to the touch, and linens fine enough for a queen's bridal bed are demanded in every instance. Bolsters have gone the way of feather beds, and pillow-shams are remembered with a smile. Practically every bed today has a beautiful coverlet fitted to its type, and the top of the coverlet is wound neatly and tightly about an imitation bolster the width of the bed, and hollow. Some of the beds still carry their graceful canopies. The Chippendale and Early American do. Sheraton sometimes; and of course the Russian beds and the Brittany are built inset in the wall, with curtains at the front.



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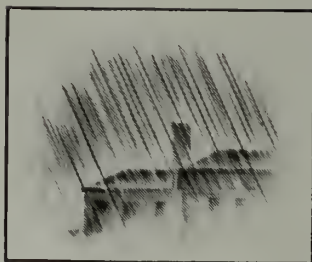


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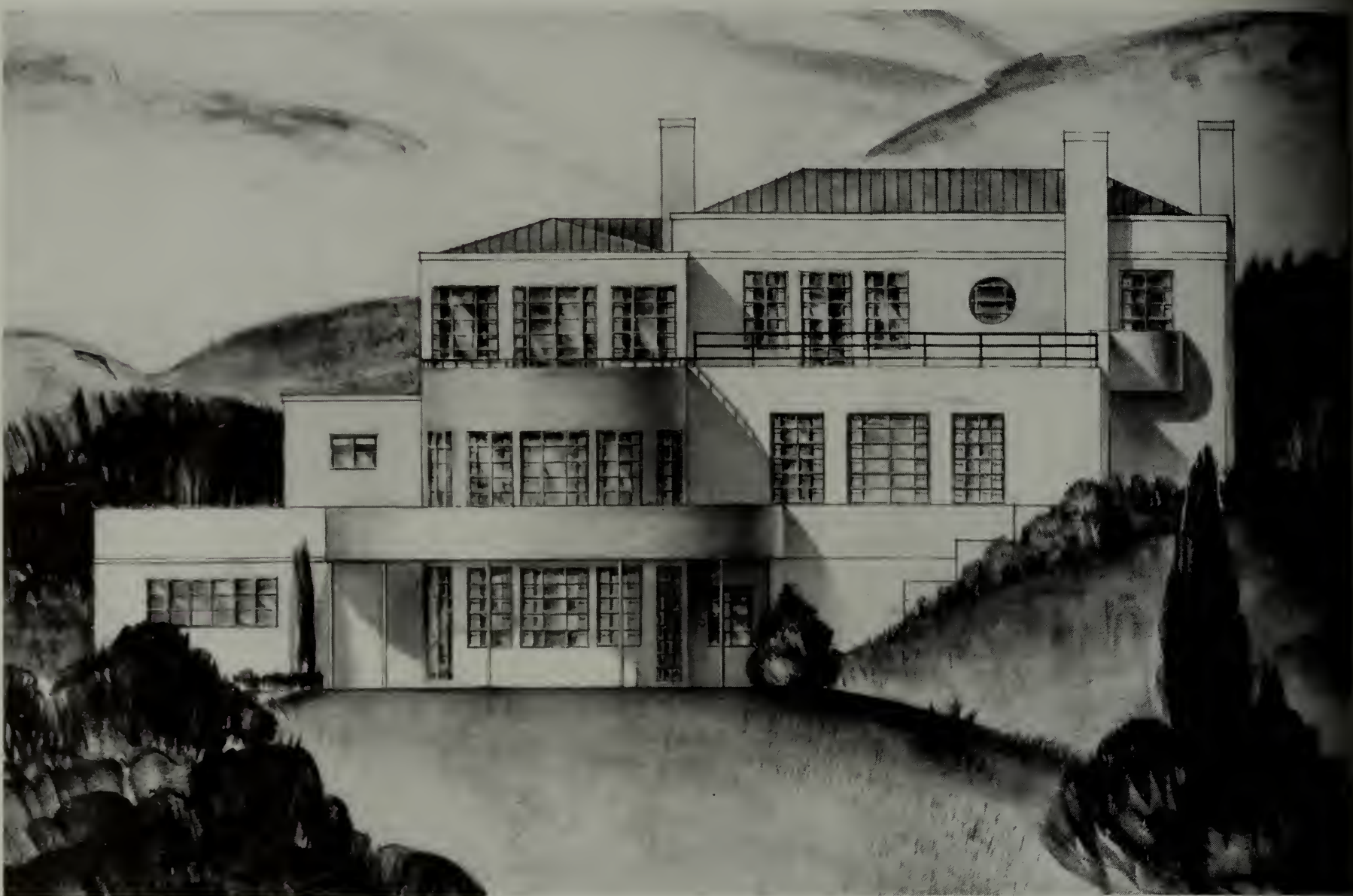
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Volume XLVI

May, 1937

Number

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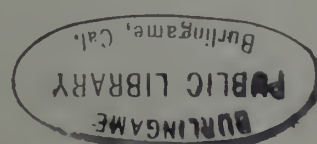
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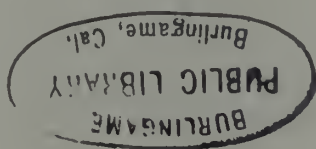
Consult Your Decorator

(Interior Designer)

MAY—the first warm days of Spring—and with it thoughts of how to enjoy to the utmost a home that has passed through the somber winter months. New draperies, materials for upholstery, and slip covers with the bright colors and freshness of new fabrics come to mind.

The fabrics of the month shown on this page have been designed by the establishments listed below to bring the right touch of gaiety and summery charm to your home.

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An English glazed chintz with graceful clusters of rambling roses and Spring flowers — from Carrillo Fabrics



A 31" chintz from Arthur H. Lee & Sons, Inc. has a brilliant floral design and comes in five gay colors.



The Magnolia Print from Morton Sundour is a gay all-over design in a summery chintz. The illustration has a white background.

To Decorators. The publishers of ARTS & DECORATION take pleasure in presenting a series of editorialized advertisements sponsored by the above progressive fabric houses.



The Greeff Company displays a large grouping of flowers and Spring flowers on a fragrant and refreshing blue chintz background.

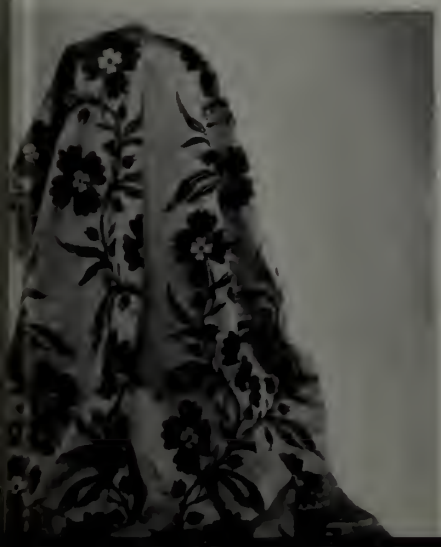


Fabrics with a design of Florida leaves in yellow on a brown background have been selected by Herter-Dalton for Spring showing.



A delicate imported hand-blocked chintz in ivory and powder blue backgrounds is shown by J. H. Thorp & Co.

Seeley-Scalamandre displays a rich fabric in gold and cotton which took the Gold Medal at the recent exhibition in Belgium.





OPPOSITE page

The Normandy house encircles the old stable-court.—Right: The front entrance of the Kaplan house used to be the doorway to the keeper's lodge



FRANK J. FORSTER, ARCHITECT

Photos by Robert MacLean Glasgow

A TRANSFORMATION SCENE

Following the Architect from Stable to Manor

By COLIN CARROLL

PRAGMATICALLY speaking, architecture offers no more delicate problem than the successful conversion of a structure meant for one purpose into another. This observation has almost daily corroboration—more often sad than happy—in the foothills of the East, where optimistic owners are perennially busy trying to convert old New England farm houses into suitable residences for the country gentleman. The difficulty, of course, lies in the stubborn fact that the very foundations of the farm house are laid to meet needs completely alien to those of the country gentleman. It takes a critical as well as a delicate hand to effect this evolution from work to leisure without compromising beauty or comfort. But when that hand is found—as it has been here for the home of J. M. Kaplan—the day can be counted gala.

It was back in 1929 that Frank J. Foster, that assiduous

past-master of house architecture, completed his plans for the Kaplan estate in the soft hills of Ossining, back of the Hudson River. There was to be a residence, a guest house, and a hollow squared structure for stables and servants' quarters. The latter building was finished, the residence not yet begun, when Mr. Kaplan felt the then universal necessity to retrench. Beating his horses, cows, and chickens to it by little more than their necks, he decided to remodel the just finished building and move in himself. Thus the problem.

A look at the picture on page 10 will show the more specific items in that problem. Here was a white-washed building of French Provincial design set on a rise which afforded a glorious view of water, valley, and thickly wooded hills. In the authentic tradition, the building was set around the four sides of a cobble-stone court, its center



SERENELY this mellow French Provincial house stretches in the sun. Its timeless quality is unmistakable.

THE breakfast room, which is located at one corner of the manor, looks out on a close-clipped lawn.





was turned over to master bedrooms and sitting rooms, and quarters for the children. The second floor was converted into a large playroom.

But if the handling of these two sides of this four-square problem was highly acceptable, it was in the treatment of the remaining two—those interrupted on the one side by the archway and keeper's lodge, on the other by the second arch—that the architect has shown his true virtuosity. First step was to enlarge the exterior drive until it led up to the quondam keeper's lodge entrance with the necessary flourish. Cars now pass through this entrance, and circle half way around the inner court to the second arch, which has been filled in to form an entrance hall. As this itinerary suggests, the main rooms of the house are now situated at this side of the house. Specifically, the entrance gives on the one side to a two-storied living room, on the other to the dining room over which is located a billiard room. Each of these rooms in turn faces on a close-clipped lawn lying to the rear of the house.

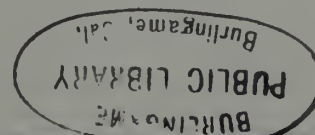
It is this lawn which is in a sense the focal point of the manor. Beside the aforementioned three rooms, it also provides a vista for a charming breakfast room located at one corner. This room, decorated in Provincial style with simple woods gayly used, gives proper recognition to the beauty of the lawn by a series of broad, ceiling-high screens in lieu of walls. From this room, a flagstone walk, bordered by a low, white-washed wall, leads to a small studio standing apart from the house at one corner of the lawn.

The decoration of this type of house, always assuming a modicum of taste, was only as hard as you make it. While the structure clings with some fidelity to the French Provincial in style, it was nevertheless not to be forgotten that it was a country home—and therefore more than privileged to informality. Of all nations, it is perhaps the English who have used this precept to the best advantage. In this house, while the style is not English, the feeling for informality most certainly is. The result may defy classification in any given period, but the effectiveness of the result is undeniable. Particularly good in this respect is the two-storied

studding with a well for the horses. Entrance to the court was gained on two parallel sides by archways; and while the building had been correctly oriented to give the livestock the benefit of southern exposure, the presence of the courtyard afforded a great deal of sun for two of the inner exposures.

Obviously, in consideration of the locale, it was highly desirable to retain the authenticity of the exterior. The interior, however, was another matter. Horse stalls, chicken runs, and hay lofts came out, to be replaced with a wing for servants' quarters, including a separate kitchen, sitting rooms, and a laundry. In the facing wing, the ground floor

THE little studio, standing separate, but not apart, fits snugly into a corner of the white-washed garden wall.





THE two-story living room has a vaulted ceiling and a simple stone fireplace, modern bookcases and gay chintzes.

living room with its high vaulted ceiling of panelled wood. It took a bold and knowing eye to combine in the same room the completely modern lines of the bookcase, the unpretentious and classic fireplace, and the informally comfortable chairs. Also worth special notice, and best to be seen in the hallways, is the wood parquet flooring, an item as fitting as it is realistic in a home subject to the steady heat of the summer in this section.

If the step from stable to manor seems a long one in imagination, Architect Foster has taken it here in fact with a sure stride. For the result is nowhere forced to excuse itself for an omission. And it would be casting no reflection on the architect to suggest that he would not have achieved so successful a house had he not designed so sound a stable.



THE entrance hall has a beautifully paneled staircase. The dining room and the great living room open off either side.



TWO views of the old stable. Above is the courtyard, showing the keeper's lodge entrance as it used to be. And below is the once-humble façade.





"Eighteen Seventy-Five"

Hudson D. Walker Galleries



"Head."

PORTRAITS INSPIRED BY BEAUTIFUL LADIES

"Fancy Dress."

ROBERT D. GREENHAM, R.O.I., R.B.A., a debonair Englishman of some thirty years of age, who ran away to sea when he was sixteen. He was promptly torn from the mast by his irate parents, expelled from school for his misdeed; and, not in the least daunted, took up the study of painting to console himself for having to give up the King's Navee. He has been exhibiting regularly at the Royal Academy since he was twenty-five, and is the youngest member, by fifteen years, of both the Royal Society of British Artists and the Royal Institute of Oil Painters; which distinguished affiliations entitle him to those resounding initials after his name.

Mr. Greenham's hobbies are swimming, dancing, motoring and collecting pictures of Greta Garbo, of which he has already accumulated 450. The renowned Swedish actress has also served as inspiration for many of his paintings. He has Anna Sten, whom he "did" many times, including one in her famous role in "Nana."

This gay young English artist has two very praiseworthy ambitions. One is to own a super-fast Rolls-Royce, so that he can get away from portrait commissions (and it is easy to see that, if he keeps on selling as well as he has been doing, it won't be long before he realizes this one); and the other is to come to America. We can only concur most heartily with this, and regret that he did not come to New York in March to see his delightful exhibition at the Hudson D. Walker Galleries.



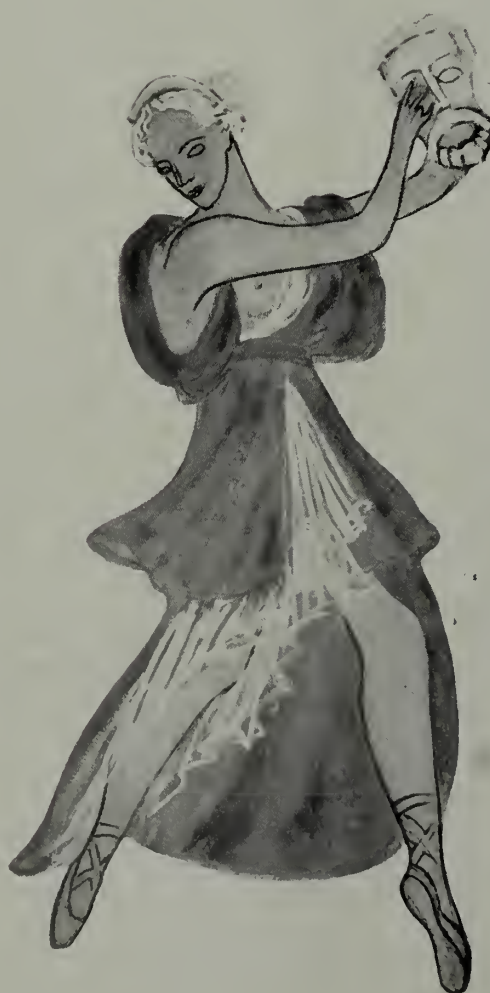


Photos Courtesy Columbia Concerts Cor

HOMAGE TO STRAVINSKY

By LINCOLN KIRSTEIN

Co-Director American Ballet



AT the top of the page: Scene II from "Apollon Musagète," with the hero in the foreground. Below: The Three Muses, from the same ballet. Sets and costumes by Stewart Chaney.

IGOR STRAVINSKY has written the most influential music of our epoch, and the works he has composed specifically for dancing are among his most powerful creations. This spring the American Ballet has the extraordinary privilege of presenting three of his greatest ballets, and what is more, three ballets which are new to New York and to most of the Western Hemisphere. The problems which arose in their preparation and production suggest so many fascinating analogies, references and technical methods that an exhaustive survey on each ballet would provide reading exciting as a detective story, but the documents needed to provide a clear picture would be too bulky for a single volume, and they would include the stories of the ballets, the blue-prints and light charts, swatches of various taffetas and muslins, slips of painted

COSTUMES by Alice Halicka for "Le Baiser de la Fée." The plot for this enchanting ballet was derived from Hans Christian Andersen's "The Ice Maiden."



"THE Card Party" recounts the evil doings of the Joker in a game of poker. Sets and costumes by Irene Sharaff. George Balanchine is the choreographer for all three ballets.



wood and moulded paper, and, if the story were complete, the overwhelming magnificence of the designs and the dancers extended into an intense collaboration. Nevertheless, one can give a slight idea of the factors combined for their effort in a few words.

Stravinsky is now a middle-aged man. The innovator who with Nijinsky in 1913 created a revolution in orchestral music and choreography with "The Rites of Spring," in 1927 halted and at the same time reaffirmed and consolidated this revolution by "Apollo, Leader of the Muses." The pages of the orchestral partition scored only for strings contain an extreme range of serenity, clarity and majestic violence. It is a classic ballet, that is, a (Continued on page 46)





J. Hampton Robb, A

PICTURESQUE MURRAY BAY

By ELIZABETH McELROY MALONEY

ON a high bluff overlooking the majestic St. Lawrence and picturesque Murray Bay stands this charming house belonging to Mrs. Henderson Robb of New York. It is pure Norman art and surely it is fitting that the Norman style should occupy the spot where Champlain caught his first glimpse of the green and fertile land of the new world so gratefully come upon after his wearisome journey across

the wild ocean. But Champlain did not land here; for, in spite of all his efforts, he found it to be an impossible feat and he named this provocative bit of water "La Malbaie"—or the Bad Bay. The English conquerors, who soon deprived France of much new found land, changed the name to Murray Bay.

Mr. J. Hampton Robb planned the house and he, as well as its owner, felt that nothing would do in New France save a bit of old France and the result is a building which looks as if it might lie in the gently rolling plains of Normandie. The house is of whitewashed boards and its black roof emphasizes the exquisite balance and proportion. The whole effect is greatly enhanced by the two tall poplars guarding the gateway to the gravel court beyond the high white paling fence. This court yard produces an effect of age and one would not be surprised, passing through the gate, to meet a four-in-hand coach

AT the top of the page is the front facade of Mrs. Robb's charming and romantic Norman house, showing the driveway and its guardian poplars.—When the framework of a house is finished, the French Canadian workmen raise a tree on the ridgepole of the roof and celebrate the occasion with beer and song.





ABOVE and at the right are two views of Mrs. Robb's lovely French dining room, where the color scheme is derived from the painting over the mantel. The walls and ceiling are putty-colored, the fine Directoire chairs have orange cushions, and there are touches of green throughout.



THE guest room has a built-in Directoire bed, and was planned around the antique French doors, whose panes are of hand-spun glass.

with elaborately accoutered passengers of an ancient period. In this piece of work, Mr. Robb has been particularly skillful in creating the illusion of a stately manoir, while in reality the house is quite small, but handsome, comfortable and complete—a well planned home for a small family. There are two guest rooms with bath on the ground floor in the wing balancing that containing the garages, and three family bedrooms with two baths on the second floor.

The interest that the French Canadian worker shows in the house he is helping to build would be little short of amazing in the United States where money and short hours are frequently the only consideration. When the frame work of a building is completed, the workmen raise a tree on the ridge pole of the roof in celebration, and the owner has a long table set up on the lawn and regales the loyal workmen with lavish food and drink. It is a festive occasion and all join together in singing the old songs of the Province so dear to the French heart.

The ceremony customary upon completion of the house is an effective and deeply moving one. The local priest arrives to bless the home and the members of the household and their guests, carrying lighted candles, follow him from room to room and bow their heads in prayer as each room in turn receives the blessing.

Several rooms in this house have been planned to feature certain rare pieces of furniture . . . notably one of the guest rooms, which is illustrated, which is planned around two fascinating old French doors with their original panes of hand spun glass still intact. The walnut bed, fitted really into its niche, is a fine example of the Directoire period.

Coming out of the guest wing one reaches the stair well with its beautiful, sweeping, wrought-iron banister and antique French lantern.

The house is being furnished with antiques bought from time to time as Mrs. Robb discovers them. The drawing



THE graceful stairway has a wrought-iron rail, and an old French lantern hangs above it.

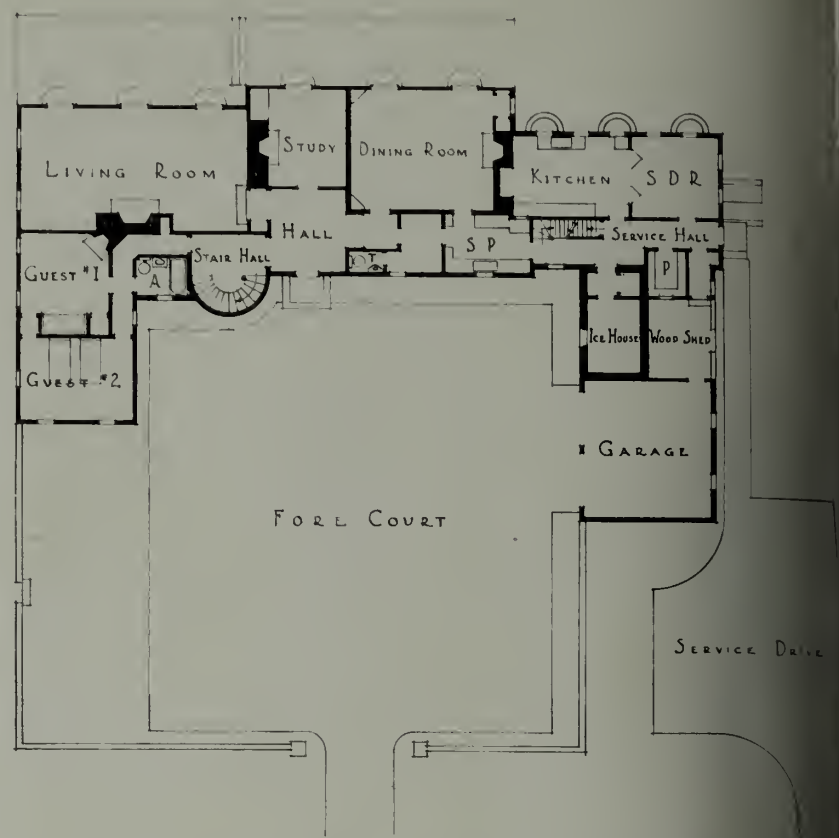
room contains some fine examples of Louis XV and Louis XVI, as well as simpler pieces from the Directoire period, and carefully chosen Canadian antiques which closely resemble contemporary ones from the Mother Country.

The dining room shows well the exquisite taste of the owner. The color has been keyed to that of an early 19th Century picture over the mantel. This is a piece of hand blocked wall paper entitled "L'Amour des Armées", whose subtle shades of orange, grayish green and tan are pleasingly reproduced in the room with its putty-colored walls and ceiling; a taupe velvet rug covers the floor and the seats of the Directoire chairs are upholstered in orange fabric. The corner cupboards are genuine Adam, painted in putty and green. The sideboard is an old French one; while all the other pieces, serving table, side table and dining table, mark the apogee of the Canadian craftsmen's work. For they were all made locally and are a fitting accompaniment to the handsome cupboards, whose lines and style have been faithfully observed and skillfully modified. This room is a splendid setting for Mrs. Robb's collection of rare old Lowestoft.

Passing through this charming room out of the French windows to the porch a landscape spreads before one's eyes that is the whole panorama of the country side—the land which Champlain coveted from the deck of his great sailing vessel and had to sail past. And one can see the roadway struggling up the mountain side and dwindling off into the distance toward the unpenetrated north.

The floor plan of this house is particularly adaptable. A glance at it will suffice to show the arrangement of the principal rooms.

An interesting feature of the plan is the ice room, lined with a variety of seaweed; which, incidentally, has been used throughout the house, between layers of wood for



the purpose of insulation. This amazing fibre also deadens sound to such an extent that the human voice cannot be heard from one room to another.

The charming gate is known locally as the "marriage gate," because of the fact that its maker, who was a gardener, was anxious to be married, but was making pitifully small fees. Without even knowing that he could do it, he took up woodcarving, and this first fruit of his artistic efforts he put in the Exhibition of Arts & Crafts. Mrs. Robb saw it there, and, charmed with it, bought it. The carver's fiancée's family was so charmed with the discovery of this latent talent that they offered to give him a workshop and fit it out. And then, when the gate sold within three hours of the opening of the exhibition, the young man gained so much confidence in his abilities and so much hope for the future, that he abandoned his former reluctance to marry early.

THE driveway sweeps right into the courtyard, with its white fence, and deposits you at a very picturesque front door.





Photos by Leigh from Black Star

A LOVELY Tudor wing was added to Beeleigh Abbey in the middle of the Sixteenth Century, with most felicitous results.



HOME COMFORTS IN AN ANCIENT ABBEY

By GILES EDGERTON

IT is seven hundred years since the White Canons built their conventional home in Essex, high up on a hill over the river Chelmer. Like the other ecclesiastical orders, they built for the ages, using the sturdy brick and timber construction of the time, and great quantities of Purbeck marble, brought up the Chelmer on barges, and laboriously transported to the hill top site. The site, chosen with great care and forethought, was perfectly sheltered from winds off the sea, and surrounded by thick woods and the fertile leas which gave the abbey its name of Byleye, later changed to Beeleigh.

The abbey, for all its solid construction, was better to look at than live in. Only one room, the calefactory, was heated, and that only by a drafty fireplace. The monks were doubtless inured to this frigid existence, only slightly less rigorous, to be sure, than that of the average peasant, and they moreover spent a large portion of their time

occupied with manual labor or preaching outside the precincts of the abbey. The calefactory, a vigorously designed room, as can be seen from the illustration on the facing page, has the distinction of being one of the earliest dining rooms in England. With its unique attraction of warmth in the winter, it probably had other uses as well, but the distinction remains.

Today nothing is left of the abbey church, and masses of apple trees grow within the cruciform outline of the walls. But much of the rest of the monastery remains. The old calefactory, now well warmed with more modern equipment than the monks had dreamed of, has become a comfortable hall of great charm. Its smooth, worn floors of stone are covered with a roughly textured matting, furniture of the period gives it an air of having been lived in, and insets of glowing 15th century glass, placed in the old windows, furnish an added note of color. The



AT the left is the calefactory, one of the oldest dining rooms in England. This storied hall is now a comfortable living room, with its stone floor covered with warm, rough matting, and its period furniture distributed in cordial groups. The windows are inset with jewel-like Fifteenth Century glass, and the historic columns of Purbeck marble are worn and mellow.—Above: A group of lancet windows at the head of the stairs.—Below is another view of the calefactory, showing how thoughtfully and with what veneration it has been modernized.

worn round columns of Purbeck marble, and the heavy stone ribs above have created an interior whose mellow charm no modern room has ever duplicated. Huge pewter plates in the deep window recesses, fragments of the old murals, now blurred on the walls, and the quiet warmth of ancient tapestries complete a unique picture of harmony, restfulness, and dignity.

Few houses remain where one may pass over a period of centuries by merely stepping from one room to another; at Beeleigh one can. There are the great houses of Knole and Norfolk, to be sure, but fewer and fewer of the more modest residences are left by the passing years. One can see here the 13th century Chapter House, of the same period as the calefactory, a room of quiet grandeur whose vaulted ceiling, lancet windows, and illuminated missals combine to form one of the gems of medieval architecture. Equally ancient is the Dormitory, whose trussed roof forms one of those extraordinary interiors which demonstrate how closely the esthetic and structural were related in Gothic architecture. The great rafters of Spanish chestnut, now almost black with age, cast deep, broken shadows on the dark ceiling, producing an effect which is only intensified by the dim lamp-light. Later in the abbey's history, a Tudor wing was added, a lovely, colorful structure whose overhanging roof provides a crimson shelter for the old oak timbers and the herringbone brickwork of the walls.

Beeleigh has suffered much in its slow passage through the ages; but even the stormy period of the dissolution of the order in 1536 did less harm than the disastrous





proprietorship of one of its early owners, Sir John Gate. Today, under the loving care of its present owner, the old abbey has once more come to life. Perfect understanding has conserved its charm even while the building was being transformed into a modern, livable home. With the present growth of interest here in the rehabilitation of our own ancient houses, Beeleigh presents both an inspiration and a warning. It is no light task to bring past beauty to life, nor is it one for the ignorant or unappreciative.

OUTSIDE the Chapter House, the sun shines softly on weathered brick and stone, and illuminates the ancient windows. And, in the springtime, the abbey garden is a mass of apple-blossoms.—Below: The Dormitory has a remarkably fine roof, with great rafters of Spanish chestnut.



You sleep in historical splendor in Beeleigh Abbey





SAXIFRAGA, or "Rockfoil," grows happily on stony hillsides in Europe.

Photos by Ernst Krause from Black S

VERY WILD FLOWERS AND WHERE THEY LIVE



THESE extraordinary photographs of wild flowers in remote corners of various countries came to ARTS & DECORATION without any explanation whatsoever. In fact, we almost had a guessing contest as to where they came from and what they were. And then Mr. Harold Caparn came to the office and, although he said it was entirely off his beat, he undertook somehow to relate them to the garden world, so that lovers of unusual flowers could identify them and might possibly hope to possess them some day for their own gardens. Mr. Caparn first showed the photographs to a renowned professor of botany, who said they were superb pictures of European wild plants, but that he did not know any of them. And, to quote Mr. Caparn, "When a professor says this of a plant, he means that, right off the bat, he can't give both its first and second names (genus and species). But he promptly produced a thesaurus plantarum (encyclopedia of European plants) in a dozen volumes, and ran them all down (or their near relations) in a few minutes."

—M.F.R.

VERATRUM ("Hellebore") hails from the Alps. A picturesque spot.



ON this page, top to bottom, left to right: A primula of the Spectabilis group.—*Primula Minima* growing in moss.—*Rhododendron ferrugineum* from mountainous lands.—*Gentiana Alpina*, also from the Alps.—*Ivoris Saxatilis* (Candytuft) likes rocks too.—*Salix Reticulata* (Dwarf Willow) is another Alpine Native.

Note: The first botanic name of a plant is that of its genus (group name), and the second its species name. Thus: *Phlox Paniculata* means the paniced species of the genus *phlox*.



JAMES C. MACKENZIE, architect

YOU WOULD THINK IT WAS IN FRANCE

AT the left is an engagingly rustic corner of the living room in Mr. Fowler's stone cottage.— Below is the street façade of this picturesque summer retreat.

Photos by American

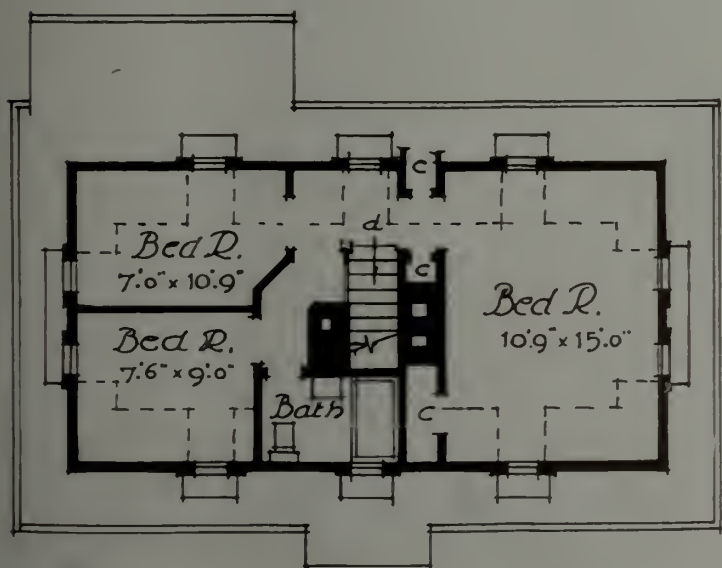
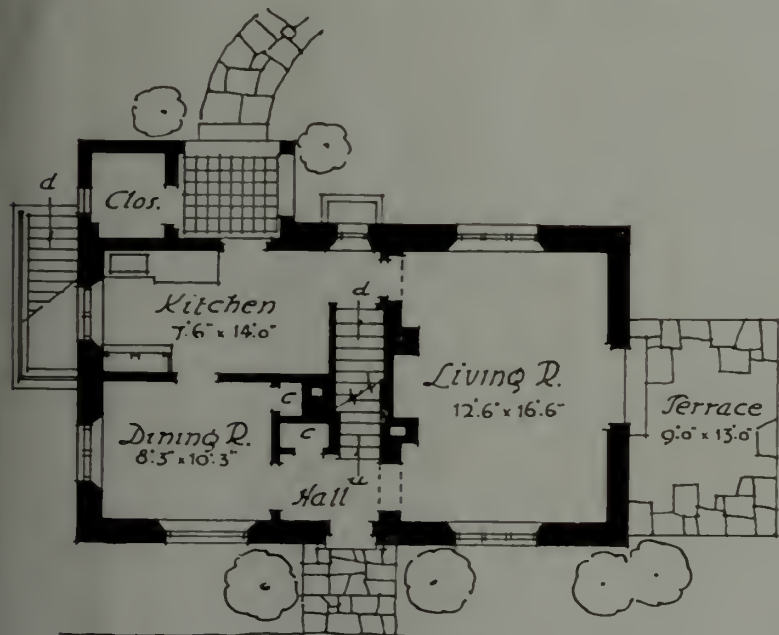


LOCATED on the estate of Robert L. Fowler, Esq., at Katonah, New York, the cottage shown in the illustration was designed as a private house, yet was so planned and so placed on the property that it could serve as a guest house for the estate or be used to house an employee of the estate, if at any time Mr. Fowler desired to use it for such a purpose. So the problem with which James C. Mackenzie, the architect, was presented was somewhat unusual and even intriguing. As a private house it was necessary to give due importance to the street entrance so that it would serve as the focal point of the front facade, but it was also obligatory to impart sufficient interest to the rear entrance in case at some future time the cottage should be adapted to the needs of the estate.

The rough, uneven texture of the surfaces of the various materials used in the construction of the house not only tend to knit the several elements into one harmonious composition but actually reflect the rugged character of the landscape, thereby attaining a particularly happy relationship between the house and its site. Furthermore, the vertical movement, suggested by the tall trees amidst which the house is set, is repeated in the design by the long high-pitched roof lines as well as in the proportions of the various other elements of the composition.

The walls are of rough stone gathered from fences of nearby fields, the weathered surfaces left exposed; the roof is of slate graduated in thickness, while the street entrance is featured by the introduction of hand-hewn timber and rough surfaced stucco.

Were the house used by the estate, the approach would



THE garden entrance boasts some interesting half-timber work of French persuasion.— Below are the first and second floor plans, showing a compact but spacious layout.

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Burlingame, Cal.

necessarily be from the rear which faces the stables and the courtyard of the gardener's cottage, so although the rear entrance was made important, it was kept distinct from the courtyard.

In the color, too, of the various structural materials, the design is given additional interest. The slate used for the roof is of different hues including weathering greens, antiques, grays and a small percentage of purples, while the trim is stained a dark chestnut brown.

To meet the requirements of the family now occupying the house, it was necessary to provide one large and two small bedrooms which are located on the second floor, with one bath readily accessible to all the rooms. The dining room was so planned that it could be used as a bedroom, for a servant, perhaps, if desired, in which case the rear end of the living room which is easily accessible to the kitchen could be used as a dining room. An open terrace with a flagstone floor two steps lower than the level of the first floor of the house proper and approached by a large doorway from the living room provides space for an outdoor living room. The surfaces of the materials used on the interior of the house repeat the rough texture of those used for the exterior.

The property set aside for this house measures approximately two hundred feet front by one hundred and fifty feet deep. The house cost \$12,000.

PIERRE DUBAUT KNOWS HORSES

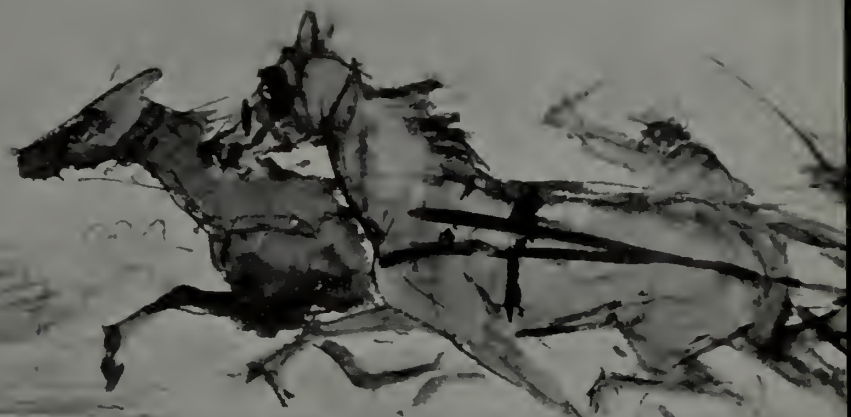


Courtesy Marie Sterner Galleries

THE French Farrier.

PIERRE DUBAUT knows every kind of horse. If a day goes by without his having met a new horse, or sketched one, it is lost time. In the winter, he roams about the Paris streets, studying the horses that draw wagons and delivery carts. And when the fine spring days arrive, he is out in the Bois de Boulogne, watching the races at Longchamps, or at Vincennes or Chantilly; or over in Hyde Park, or making sketches at Ascot. Horses are his mania and his models. He not only is interested in types of horses, but the individual

horse with curious personal characteristics. He knows horses as men knew their friends. I understand that he is also an excellent portrait painter; but this is not the vital interest of his life. Frenchmen who have large stables and are famous polo players are profoundly interested in his work. The Baron Robert de Rothschild, Hubert de Monbrison and Prince Poniatowski, great horse-lovers, are among his warm admirers, and have made collections from the infinite variety of his horse pictures.



P. Nubau

TROTting Race.

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P. Nubau

TANDEM

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ARTHUR B. ZWEBELL, DESIGNER AND BUILDER

NINA LOUISE ZWEBELL, DECORATOR

THE main patio from which all the apartments open. All the doors have wrought knockers, copied from Spanish designs. The roofs are variegated rose-colored.



THE front door to the Ronda Apartments. Both treads and borders of steps are of imported bird-and-flower tile.



Photos by Mott Studios

AN elegant dining room, furnished with the best of Spanish antiques, including lighting fixtures and fabrics.

PICTURE HOMES FOR PICTURE-MAKING PEOPLE

By ELOISE ROORBACH

A SMALL hillside village in rural Spain furnished the inspiration for a group of apartment homes in Hollywood. The sloping ground it stands upon was, in years past, an orchard; and the sixteen individual buildings, separate, yet tied together to form one structure, with irregular roof line and glamorous beauty, have each, as the seasons progress, a blossoming almond, golden fruited orange tree or gnarled decorative apple tree to grace its dooryard. The main larger buildings, on the street side, act as a wall, protecting the inner patios from discordant city noises. The bungalows, following up the hillside, continue the sheltering arms, as it were. To the passing throng it is but an unusually striking Spanish residential structure, but the moment the entrance archway is passed, thrilling beauty of a rare order confronts one.

One terrace after another lifts the eye and coaxes the steps up, across grass-outlined brick pavements, to waiting seats. Fountains, wells, courts, balconies, movable charcoal fireplaces or braziers, water jars, potted plants in giant tubs, variegated ivy climbing up iron balconies, flowering vines mounting to the roof via lattices, form a vivid gallery of pictures: for there are nooks and corners, galleries and stairways, reticulated arches and jutting windows, catching the eye and leading the desire onward. Towering trees make a fitting background and the little old fruit trees,

standing in rural beauty, add a final note of romantic home loveliness.

The Ronda apartments were built specially for people whose lives are devoted to making pictures, for those hard-working people whose days are spent on what they call "location". They, above all others who work diligently, need the soothing and restful influence of beauty. They are refreshed and thrilled as they return home, to find such quiet and beauty, such gay color, charm and romantic atmosphere. Here there is pleasant living and perfect bodily comfort, congenial companionship if desired, or utmost seclusion if preferred.

These attractive apartments were designed and built by Arthur B. Zwebell and furnished by his wife Nina Louise Zwebell. They are owned by Richard Dix, who well understands the needs and desires of those who make pictures to charm and entertain the world. The different units are of metal lath and hollow tile, stucco finished white, door and window trim a clear spring yellow. Base of jutting windows, tread of steps, borders are of flower-and-bird tile brought from Spain. The storm gutters and drain pipes are a fine blue, matching the shade dominating the tile. The roof is of terra cotta tile.

All doors are of heavy wood with wrought iron knockers, copied by local craftsmen from designs brought over from



A COMBINED living and dining room in one of the apartments. Note the fine wrought iron screen in front of the fireplace.

Spain. Carved and elaborately paneled, they give dignity to the whole building. The garage doors are especially striking. The garage is underground, of a size to permit several cars to each tenant. An easy ramp conducts down to it. An inner door leads up to inner patios. The great doors destroy any discordant thought of a garage. Nowadays, the garage has become a big item in home designing, generally ruining an otherwise fine building by unsightly and overbalanced doors. Here the doors have a dignity and beauty worthy of a palace. They are of heavy wood, studded with huge iron nail-heads copied from some made in Spain. They add to individuality, instead of marring it, and take their place in the general spirit of the whole massive structure.

Each apartment has been specially designed, with a wide diversity of predominant color in each group of rooms and harmonizing shades in smaller fittings. Each article of furniture, each rug, curtain and piece of bed linen has been specially designed in Mrs. Zwebell's workshop. For many years she has been discovering and gathering unto her staff of craftsmen, people who are able to copy anything needed in tile, wrought iron, carved wood or weaving. They are able to create novel weaves of wool, linen or silk for portières, bed covers, curtains and even table linen. She has been especially individual with the designing of the furniture and placing of colors. She has given to each room the same sort of thought and effort as an artist puts into the painting of a canvas.

Even in the kitchens there is vivid color and originality. One item alone, the placing of a stove upon a tile base, gives the atmosphere of Spain. Copper gleams, brass shines, baking pots and pans are gay as flowers. Flowering vines peer in at windows, jolly curtains intensify prevailing color. Naturally, the very latest of equipment has been installed, electric refrigerators, mixers, stoves (Continued on page 41)



A GAY corner of one of the terraces, bright with colorful tiles and potted plants.—Below is a bedroom, with a sumptuous Spanish bed and a serene view out over the terraces.



THIS most distinguished fireplace group consists of a pair of Eighteenth Century Chippendale chairs covered in antique beige, which is part of a set of four chairs and a sofa; a beautiful reproduction of an Eighteenth Century English bookcase against the wall at the right; and a pair of Waterford glass candelabra on the mantel. The wall lights are old English mirror-back wall-lights. From the Tysen. Photo by Selby.



THE IRREVOCABLE ANTIQUE

By HOMER EATON KEYES
Editor of ANTIQUES MAGAZINE

WE are now planning antiques for practically every room, and to associate with almost every period. This does not mean that every room in every American home should be furnished entirely in antiques. That might have happened a hundred years ago, but no more, alas. Here and there is a house completely outfitted with the finest Traditional pieces inherited from a long line of ancestors. But today it is the exception to find even a complete room of rare antiques.

Yet increasingly there is a vogue for the occasional piece in different rooms—a rare cabinet, or a pair of Hepplewhite chairs, or a highboy in a Georgian room, two or three pieces of Tuscany combined with Jacobean, or a piecrust table in a fine replica room with good Federal furniture. We are going back to the days of adding pieces of furniture, one

or two at a time, that obtained so long in English country homes, and in some fine New England houses in Salem, Massachusetts, or in Wiscasset, Maine. We furnish our houses perhaps a little more slowly, and with greater intimacy and more individuality. An English drawing room is often the history of the esthetic growth of a family. This

THESE Eighteenth Century peasant boxes from Switzerland would impart a naive charm to any decor. They are naturally very colorful





N old Shaker table that is as "functional" in spirit as the most determined Modern piece.



A BALTIMORE table (c. 1800) veneered in figured mahogany, with marquetry panels of satinwood, holly and harewood.



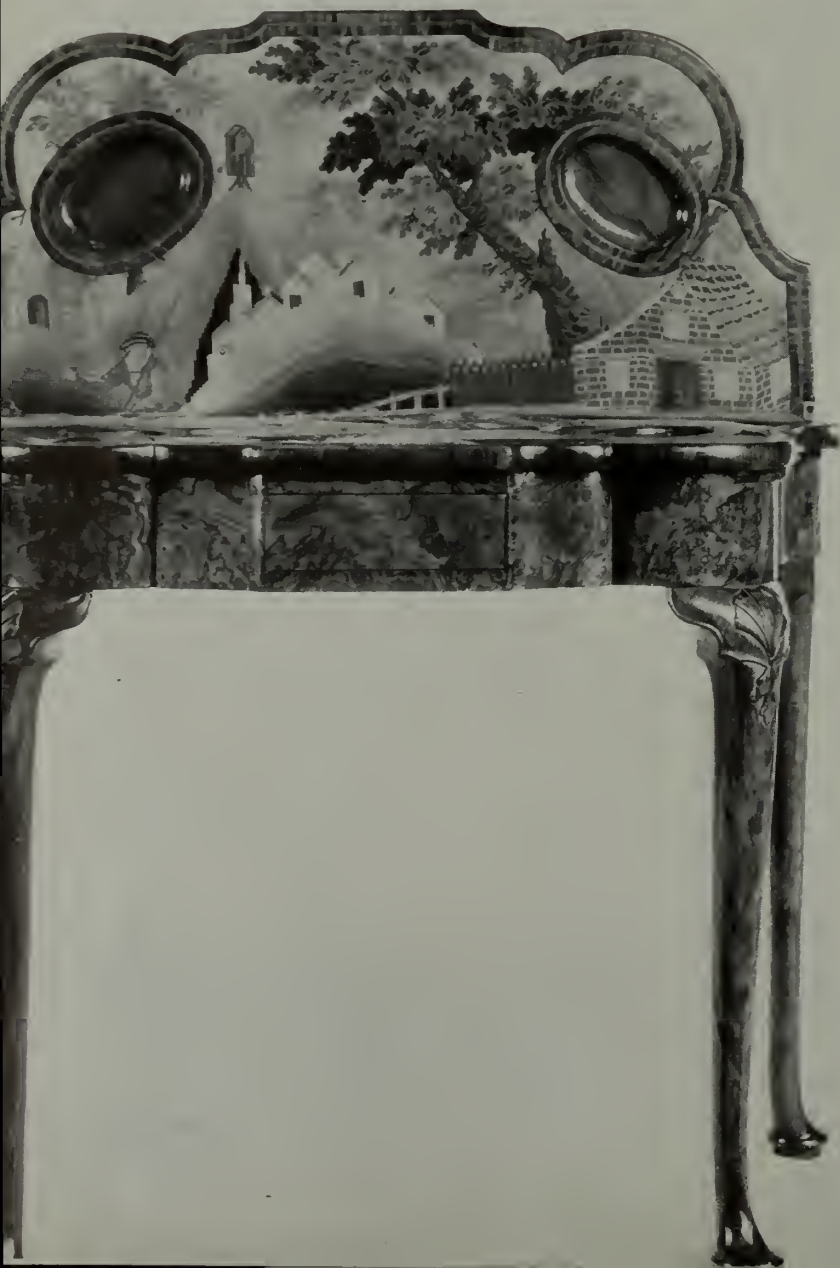
A N impressive and elaborately carved William and Mary chair, dated circa 1690.

is going to happen here, and we are going to find, in our graceful Modern interiors, chairs from France, varguenos from Spain, a rug from India, and some blue shiny chintz from a little shop in England.

Probably the most endearing quality of the antique is its timelessness, a virtual immunity to the constant shifts and changes that characterize this unstable era. A really fine piece of antique furniture, once acquired, never becomes stale with long association. Instead of growing shabby with use, it gains in ripe comeliness with the years. Never does it obtrude itself upon its owner's consciousness as an irritating monument to a spasm of esthetic aberration. On the contrary, it subtly flatters his self-esteem by continuously expanding his powers of appreciation.

All in all, it is fair to say that antiques are planted in the long-time affections of civilized folk as firmly as New England's coastal rocks in the heart of Mother Earth. It is

not the rocks that fluctuate, but the fickle tides that fume and froth around them, at one moment rising almost high enough to submerge the citadel, at the next precipitately retreating. So today, if antiques *seem* to be coming back, the truth of the matter is merely that the once threatening surge of modernism betrays unmistakable evidences of abating. If space permitted, it might be worth while here to trace the cycle of the modern vogue from its back-to-nature undulations of the early 1900's, through its bizarre abstractions of the post-war period and its mechanical aloofness of even five years ago, until we encounter its current aspects of gracious friendliness and simplicity. Suffice it, however, to note that modernism, after a long detour, is today returning to the traditional line of march—continuing in the direction pointed by predecessor styles. Hence modern furniture is no longer something so quite apart from antique furniture that conjunction of the two in the



E XTREME left: This unusually lovely Queen Anne card table is in walnut and has a rare needlepoint top.—Left: Something for a connoisseur of bibelots is this Eighteenth Century knife case of mahogany, with silver mounts executed by Thomas Clark of Massachusetts.—Below, left to right: An old English dumbwaiter (c. 1760), which would be very useful now for bibelots and other embellishments.—This English swivel chair dates from 1800, and has an unmistakable friendly quality. The seat turns on rollers concealed in the frame.





DUNCAN Phyfe made this graceful library table of mahogany with its exquisitely carved pedestal and legs.

Decorative composition of a room need be either unthinkable or inharmonious. On the contrary, such an association may afford that variety with unity which is an essential of individual distinction. People who like the clean lines of the modern but wish to escape its still frequent implications of a formula may find a diversity of antique articles that will serve as a means to the desired end.

These pieces will not, of course, occupy a dominant place in a grouping intended to imply a prevailing sympathy with the forward point of view. Neither will they be representative of the lusher creations that, from time to time, motivated our ancestors. Rather, their introduction into



AN interesting early Eighteenth Century Pennsylvania walnut and pine saw buck table, showing the chamfered edges indicative of the Gothic residue in American primitive design. The pottery group contains pieces of early Pennsylvania slip-ware. Ginsburg & Levy, Inc.

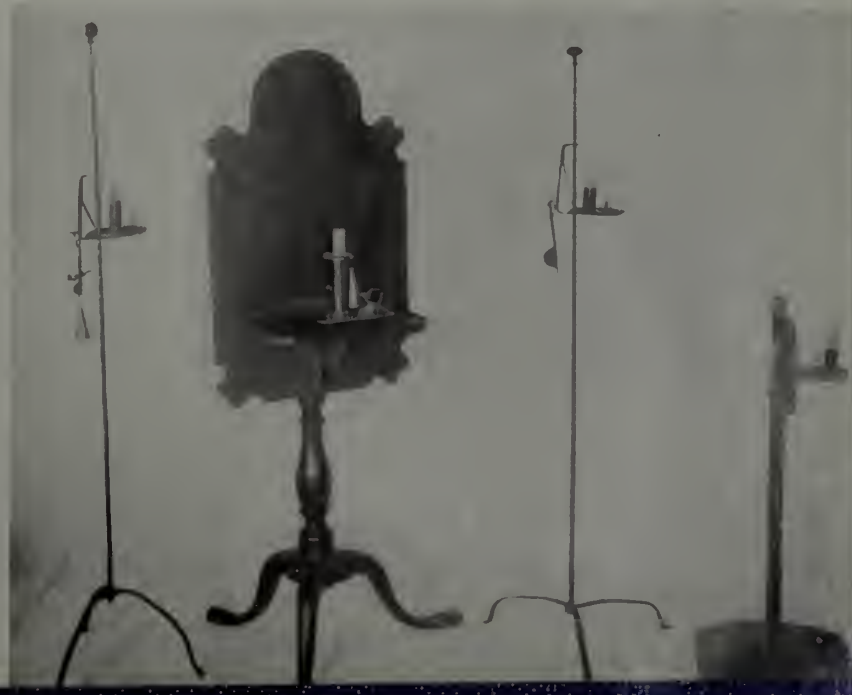


DETAIL of one of the silver mountings on the Eighteenth Century knife box shown on the opposite page.

the general scheme, though carefully considered, will seem quite incidental—almost accidental. They will be selected either because their flowing contours give articulateness to the more reticent lines of latter-day companions, or because with a touch of ornamental inlay or carving they enliven surroundings otherwise in danger of seeming inert and lifeless.

Few among the most ardent devotees of antique furniture in this day and generation are willing to eschew current comforts and conveniences in deference to the life-ways of their forebears. There is no reason why they should be. Furthermore, if one accepts electric lights, steam heat, scientific plumbing, and other mechanical aids to the ease of body and soul, there is no reason (*Continued on page 41*)

BELOW, left to right: A Seventeenth Century English box on a stand. The tea box is veneered in walnut with light-colored bandings and marquetry panels.—This charming English pole screen (c. 1760) carries a needlepoint design stylized to meet the requirements of point-to-point embroidery on an openwork canvas ground. Such tempering of design to material is characteristic of early textiles and embroideries.—This picturesque combined candle-stand and screen harks from Pennsylvania of the Eighteenth Century. It serves the double purpose of protecting the candle flame and shielding the cheek of a lovely lady sitting by an open fire.





MODERN REGENCY

A New Interpretation of an Old Period

By ELSIE DE WOLFE

MODERN Regency is a formal and in a manner of speaking, an exquisite style, characterized by both reticence and exuberance, by austerity and by brilliance, reflecting in its design, the social spirit of the age. It was actuated by a desire, on my part, to create a form which should owe as little as possible to precedent but satisfy by its compactness, sanity and versatile use of materials, the needs of present day living.

The key to Modern Regency is an essential purity of form. It has the grace and delicacy of the classic age without being cluttered with prettiness. It has the distinction and brilliance of the Empire period without any of its pompous vulgarity. It has all of the idealism but none of the sterile rigidity and heaviness of the late Greek design.

Modern Regency revels in color. It is an integral part of the line of this new school of design. It expresses itself in a mood that is full of nuances, a mood that is subtle

AT the top of the page is shown a detail of a fireplace, with an octagonal set-in mirror as a mantel.—Above and below are the front and rear views of the Modern Regency house, showing the fluid lines of its architecture.—on the opposite page is the first floor plans. Note the generosity of space and withal a compactness that is typical of the best Modern design.





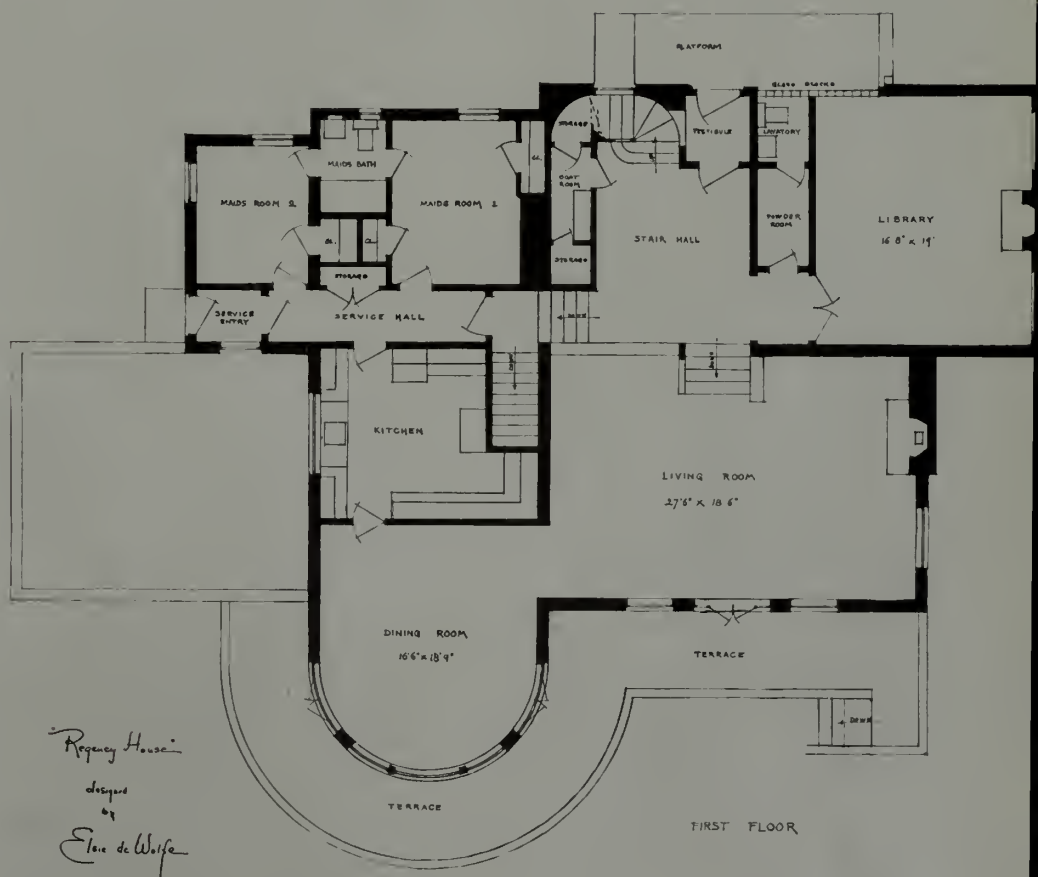
rather than riotous. Citron, blue, rosewood, cedar, grey and cinnamon are the colors which have been created to interpret the mood and they are curiously effective both singly and in sets. The use of color is spontaneous and this, I think, accounts partially for the great charm of Modern Regency decoration.

There is much use of textured mirror in the general decorative scheme, thereby giving an air of unusual spaciousness and dignity. Hand woven rough textured fabrics are also a part of the plan and these lend a sharp note of contemporaneity. Woods are light and natural in finish or color, or bleached to conform. Wherever woods are shown they are primarily au naturel. The feeling in form, color and material is distinctly modern, but the spirit has all the graciousness and charm of Regent antiquity.

In the early Modern seen in this country, stress was laid so heavily on form that color and texture suffered. It was labeled "modernistic" and people dismissed its importance as a new trend in the decoration of interiors. We have had so much "modernistic" in this country that I think it is necessary, from an educational point of view, to make a distinction between "modernistic" and Modern.

Good Modern is so designed that it may be placed with furniture of other periods without losing caste. It has a chasteness of line, design and color that makes it charming to look at and comfortable and practical to live with. It is simplicity itself. True, it is in an evolutionary stage today but it will have its place in the history of tomorrow.

My aim in the creation of Modern Regency was an extreme simplicity of form with a partiality for large



THE breakfast room has a thrilling view over the Hudson.—Below: The décor of this charming bedroom is a happy combination of Chinese and Modern. Throughout the house the new Modern Regency colors—citron, blue, rosewood, cedar, grey and cinnamon—prevail, lending an unmistakable quality of freshness and vitality to the decorative scheme.



uninterrupted surface, unbroken lines and soft, graceful curves and the reduction of ornament to an almost non-existent role. I have gone a step further than the mere creation of interior designs. I have created an exterior to house the brilliant beauty of Modern Regency and my aim in architecture has paralleled that of decoration, in simplicity.

If you are building a new home, you should certainly make a study of good Modern. Choice of furniture is no longer a matter of formula. If you are a person of individuality, your personality should be expressed in your home. Modern is the best possible medium. You wouldn't

select an automobile of ancient vintage. You live in a country that is as modern as the next moment. Why then, shouldn't you live in a house that takes the best from tradition and adds to it the character of contemporaneity.

The Regency designers were the modernists of a hundred and thirty years ago and were actuated by the same impatience with triviality that has stimulated my efforts. They followed the models of antiquity not blindly, but with discrimination entailed by the manners, customs and materials of the moderns.

Modern Regency is in answer (*Continued on page 48*)



WHAT AND WHY IS A CUTTING GARDEN?

By HAROLD A. CAPARN, L.A.



CUTTING garden of Mrs. Walter Douglass at Chauncey, New York.

A CUTTING garden is a space given over to the raising of plants that will produce flowers desirable not only for the garden and the sunshine but for the indoors also: that can be separated from the soil and the roots that produced them and will yet, for a while, preserve their beauty and freshness in the house, in tall vases or shallow bowls, silhouetted against walls or draperies, reflected in mirrors, worn in the corsage or buttonhole, or disposed in the endless ways in which outdoor flowers may be used to illuminate the indoors from which the direct sunlight is mostly excluded. For those fortunate enough to have land over and above the necessary lawns, gardens and plantations, the cutting garden is generally made in some place of a left-over class where large quantities of flowers can be produced and taken away without damage to considered esthetic effects. Not infrequently, the cutting garden gets itself made in the vegetable garden, and this is a good place and convenient for upkeep; and gorgeous splashes of color are added for a while to the varied greens and beautiful forms of many of the vegetables.

If one can have a separate cutting garden, its making and management are two of the simpler and easier parts of the gardener's job. All he has to do is to decide what flowers are preferred for indoor use and then to raise them in quantities in rows or masses (see lists appended). But in actual life, in most cases, the flower garden itself is also the cutting garden for there is no place on the lot for another garden. Then the question of producing flowers for cutting, as well as for furnishing the garden itself, becomes more difficult to answer and requires real planning. First, of course, comes the question of what flowers to raise that will

Photos by Mattie Edwards Hewitt

be best for the garden when they are in it and also best to be taken indoors. Then, how many plants and what sized groups of each variety? And, when the flowers appear, which shall be cut? Fortunately, at this point, Nature herself helps us out. She has arranged things so that, to a considerable extent, we can multiply flowers by cutting them. Explanation? Certainly. A plant's chief object of living is to reproduce itself, which it usually does by means of flowers and seeds. If you cut off a flower of a plant with a long flowering season (which produces a succession of (Cont. on page 40)



TWO views of the cutting garden of Mrs. John C. McGinley at Manchester-by-the-Sea, Massachusetts. Marian Coffin, L.A.



A RENAISSANCE OF THE PIANO

By MARION BAUER
(Continued from April)

Next came the "Cottage" piano designed in both horizontal and vertical, or upright, models (1811-13), by Robert Wornum "the younger," in London. Henry Pape, in 1815, constructed upright models for Ignace Pleyel, founder of the firm in Paris which still carries his name. In 1811, Frederick Collard, who was associated with Muzio Clementi in London, tried an oblique piano by turning a square one "upwards on its side."

The first real grand pianoforte which was not merely a spinet-shaped case with pianoforte action was made in 1796 by the French manufacturer, Sebastien Erard.

Naturally, a few spinets, virginals and harpsichords were taken to America in the seventeenth century, but portable instruments such as flutes, violins, French horns, fifes, drums, trombones, etc., were more popular. In 1792, a "Piano Forte" was announced in public concerts. Philadelphia and New York boasted instrument-makers and repairers by the middle of the eighteenth century. In 1769, the *Boston Gazette* announced that "a very curious Spinnet, being the first ever made in America, the performance of the ingenious Mr. John Harris of Boston," had been shipped to Newport. And in the *New York Herald* of 1774, among a list of goods sold by auction, was a "set of hammer harpsichords, slightly damaged." John Brent, or Behrent, of Philadelphia, is supposed to have made the first American pianoforte in 1774. John Jacob Astor, a fur merchant, occasionally imported a few pianofortes. Benjamin Crehore of Milton, Mass., became a famous manufacturer of pianos in Boston early in the nineteenth century.

By this time, the pianoforte, particularly the square model, became the fashion and it was considered the proper thing for everyone to own an instrument. Just as the young ladies of Queen Elizabeth's day played the virginals and spinet, so amateur piano playing was regarded as a ladylike accomplishment. The instrument passed from its estate as a mechanical toy to that of a household effect—a piece of furniture, and the casework became an important factor.

In the early German piano-

fortes, the better instruments were noted for elegance and for an attempt to make their exteriors works of art. R. E. M. Harding says in *A History of the Pianoforte*: "They are sometimes richly carved and ornamented in the Rococo style. Occasionally the whole case of a grand pianoforte is ornamented with marquetry, while the inner side of the lid in a square pianoforte is sometimes decorated with a pictorial scene, after the manner of the old clavichords and harpsichords."

In the finer instruments mahogany, walnut and cherry wood were combined. In German instruments the natural keys were ebony and the accidentals were ivory or bone, the contrary of our white naturals and black sharps and flats.

The instruments of the eighteenth century and of the early nineteenth were particularly artistic in structure and ornamentation. The taper leg was later changed to the lathe-turned leg which "marked the beginning of a decline in taste." The forms of the upright pianos varied from "giraffe," "pyramid," "lyre-shaped," to cabinets.

In the home of the Beethoven Association in New York City are two pianos. One, a severely plain harpsichord-like case, was owned by the von Breunings, Beethoven's intimate boyhood friends. No doubt he played often on this instrument. The other is Beethoven's own Streicher upright of giraffe model. Nanette Streicher was a daughter of

Johann Andreas Stein and was a member of his firm in Augsburg. She and her husband, Johann Andreas Streicher, manufactured pianos in Vienna. They were intimate friends of Beethoven and often took care of his personal welfare as well as supplying him with pianos.

In 1818, Beethoven received a present of a pianoforte, with damper and soft pedals, from the firm of Broadwood. In his letter of thanks, he said that he would look upon the gift "as an altar on which I shall present to the divine Apollo the highest offerings of my spirit." He was afraid to allow anyone to touch it, and he was too deaf to hear how out of tune it got. Beethoven's Sonata, opus 106, was written for the *Hammerklavier*, the German term for pianoforte.

Among the piano manufacturers were several who were themselves professional pianists and composers, such as Muzio Clementi and Ignace Pleyel. As early as 1773, Clementi wrote Sonatas for the pianoforte. Later he composed the *Gradus ad Parnassum* as an aid to gaining a piano technique. The new instrument produced a new type of pianist who developed a hitherto undreamed of virtuosity. Composers such as Hummel, Czerny, Cramer, Kalkbrenner, Moscheles, etc., wrote Etudes to cultivate virtuosity, and inartistic "salon" pieces for the amateur grew up like mushrooms. Clementi, who was called "the father of the piano forte," and his apprentice and pupil, John Field,



Louis XV grand piano of butt walnut veneer, hand-carved throughout. Kranich & Bach.

the Irish pianist, made concert tours in France, Germany, and Russia, to demonstrate the Clementi pianos.

The day of the virtuoso pianist had dawned and a list of brilliant performers would include the composers mentioned above, Carl Maria von Weber, Dussek, Thalberg, Liszt, Chopin, Clara Schumann, and later Rubinstein, de Pachmann, Rosenthal, Paderewski, and hundreds of others.

Early in the nineteenth century, America came into prominence in the piano world by the invention of a cast-iron frame for a square piano in 1825 by Alpheus Babcock of Boston. In 1837, Jonas Chickering improved upon the invention and produced pianos with complete iron frames. His models have been adopted everywhere.

Another world famous piano of American make is the Steinway, which was originated by Henry Engelhard Steinway (Steinweg), who emigrated from Germany in 1849. In 1855, the house of Steinway & Sons exhibited a square piano with iron castings and the type of "overstrung scale" known as the Steinway system. Many new inventions were made by the members of the Steinway family and many of the greatest virtuosos of the second half of the nineteenth and of the twentieth centuries have played the Steinway.

Another American piano which rose to fame was the Mason & Hamlin. The Masons, descendants of Lowell Mason, a pioneer musician and composer, began manufacturing reed-organs in 1854. In 1882, the firm put out the piano which bears its name.

One of the most important of these new instruments is the Moor Double Keyboard Piano, the first model of which was constructed in 1920 by Emanuel Moor, the distinguished Hungarian composer and pianist. The piano has two keyboards as in an organ or harpsichord. The upper keyboard is tuned an octave higher than the lower. A third pedal couples the two keyboards, making octave passages simple and legato, and offering greater sonority.

The square piano in the eighties gradually gave place to the upright as a home instrument, and today one finds the cases made into tables and desks. The small grand soon vied with the upright in popularity.



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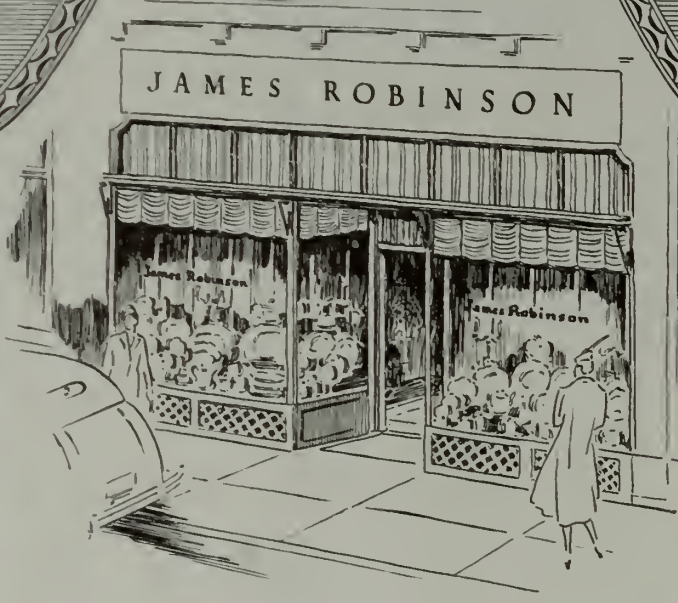


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WHAT AND WHY IS A CUTTING GARDEN?

(Continued from page 37)

blooms) before it has time to produce seed, the disappointed plant will exert itself to produce more flowers. So, if you cut off two or three flowers, after a few days you may find two or three new ones pushing out to replace them. Thus judicious cutting will serve several useful purposes: it will receive the plant of the strain of producing too many flowers at one time: the remaining flowers will be better from the flower-lover's point of view: and the period of bloom will be extended and the period of empty space in the bed will be shortened. Even though you may not desire to use your flowers for cutting purposes, it will be very profitable to watch your tall phlox, anchusa, anemones, corn-flowers, larkspurs, rudbeckias, scabiosas, veronica subsessilis, etc., and as soon as their flowers show signs of wilting, snip them off. This principle of prolonging the bloom period by cutting applies, of course, to the cutting garden as well as to the garden proper.

A cutting garden differs from an ordinary flower garden in that, in the latter, the plant groups are arranged in such sequence and variety as the designer considers will produce the best effects of harmony and contrast when in flower, and in such sizes that, when the flowers are gone, they will not leave too large and conspicuous gaps in the border that is made for the sake of its colors; but in the cutting garden the groups are, of course, limited to those varieties that will produce flowers good for cutting and, as quantity production is usually desired, large masses of a few kinds in any order that may be most convenient are likely to replace the studied interlacing of the flowers and foliage in a border that is made to prolong the garden picture as long as possible.

Flowering plants may, for the purposes of this writing, be divided into two classes: those with and those without stalks long and stiff enough to be used for the usual purposes of cut flowers. This eliminates at once the plants that grow in masses or mats with many small or smallish flowers, dwarf phlox, goldentuft, sedums, arabis, silenes, teucrium, dwarf veronicas, etc.

For that large class of garden owners who have no separate

space for flowers raised only to be cut, to be grown outdoors but displayed indoors, it is clearly desirable to have a goodly proportion of those kinds with long periods of bloom and thus produce a succession of flowers.

Many plants are not good for cutting because they will not keep. Then there are some plants so much a part of the soil and of the general out-of-doors that their flowers are not suited for cutting.

Flowers should be put immediately into water after cutting and out of the sun. Dahlias, poinsettias, heliotrope, oriental poppies into warm water allowed to cool. The ends of flower stalks in water should be cut every day under water.

It is important that flowers be cut in the early morning or late afternoon — preferably in the early morning. If cut during the heat of the day, they lose vital sap and wilt sooner in consequence.

This brings us to a point where lists of plants suited for cutting are in order. Note that many annuals can be sown in beds or rows to produce flowers at different times.

List of some Perennials producing flowers good for cutting.

Achillea	w	July-Aug.
Anchusa	b	June-Sep.
Anemone	p w	Sep.-Oct.
Anthemis	y	June-Sep.
Asters	v	Fall
Astilbe	w p	June-July
Boltonia	w b	Aug.-Sep.
Campanula	b	Summer
Candytuft	w	Apr.-May
Chrysanthemums	v	Oct.
Columbines	v	May-June
Coreopsis	y	Summer
Delphinium	b	Summer
Dianthus (pinks)	v	May-June
Doronicum	y	April-June
Forget-me-not	b	May-Sep.
Foxglove	c w	June
Gaillardia	y r	June-Nov.
Galega	b	July
Gypsophila (Baby's Breath)	w	Summer
Helenium	y o	Aug.-Sep.
Helianthus	y	July-Sep.
Hemerocallis	y o	Summer
Heuchera (Coral Bells)	r	May-Sep.
Iris	v	May-June
Iris, Japanese	v	July
Tritoma	o	Aug.-Sep.
Linonium,		Summer
Sea Lavender	v	
Lilies	v	July-Aug.
Lupins	b p	June-July
Milkweed	o	July-Aug.
Oriental Poppies	r	June-July
Peonies	r w	May-June
Phlox, tall	v	June-Oct.
Platycodon	b	June-July
Pyrethrum	w r	June-July
Rudbeckia	y	July-Oct.
Scabiosa	w	June-Aug.
Veronica sussessilis	b	Aug.-Oct.

b blue	r red
c crimson	r various
p pink	w white
o orange	y yellow

List of some Annuals producing flowers good for cutting.

Ageratum b	Helichrysum
Arctotis o	(strawflower) r o
Calendula y o	Hunnemannia y
Cannas o	Linum (Flax) r
China asters v	Marigold y r
Candytuft (iberis) w	Matthiola (Stock) r
Centaurea	Mignonne y g
(Cornflower) b	Nasturtium y r
Clarkia p w	Nemisia v
Coreopsis y	Drummond Phlox v
Cosmos v	Pansies v
Larkspur b	Rudbeckia y
Dahlias v	Scabiosa b w
Eschscholtzia y	Schizanthus v
Gaillardia y r	Snapdragons v
Gilia h w	Sweet Alyssum w
Gladiolus v	Sweet Peas v
Godetia w	Trachymene (blue lace flower) b
Gomphrena v	Zinnias v
Gypsophila w	

UNDER COVER

By MARTIN KAMIN

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A useful handbook describing the art treasures in Buckingham Palace, Windsor Castle, Hampton Court and Balmoral.

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THE HERITAGE OF THE CATHEDRAL. By Sartell Prentice. Illustrated. Methuen, London.
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VINCENT VAN GOGH. By W. Uhde. Illustrated. Allen & Unwin, London.
An exhaustive study of the great artist. The black and white and color reproductions are excellent. It is a very impressive volume.

PICTURES HOMES

(Continued from page 30)

and all those inspired inventions that make cooking a pleasure. And by the way, many a famous actor finds relaxation, at times, in mixing the festive salad, concocting some specialized stew which would bring him into the front ranks of chefs, as well as of actors, if ever the knowledge got beyond the list of his intimate friends. Here the kitchen furnishes a playground for a supreme hour or so, while the regular chef is away. Beauty, gaiety, comfort and efficiency are well established here.

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THE IRREVOCABLE ANTIQUE

(Continued from page 33)

why he should not likewise adopt the restful sofa and the loungy chair, now that these articles have emerged from their Victorian resemblance to Gargantuan cream puffs and assumed forms of smart compactness. But having once made such concessions, where on the way to complete surrender to the modern shall a halt be called and a satisfactory compromise be effected between the old and the new?

To that question there may be no prescriptive answer. Most persons will pursue the course dictated by temperament and experience. Some will hitch their wagons to the tail of time, and thereafter will bounce through life in a vain endeavor to keep constantly up to date. Others, more reflective, will ultimately perceive that true culture endows them with two hands: one for reaching back to pluck and hold the fairest fruits of the past, the other to grasp whatever best the present affords. Few will find themselves quite ambidextrous; one hand is likely to work more freely than the other. That is but human, and to be expected. However, for those who wish to undertake corrective exercise calculated to extend their rearward reach, the accompanying carefully annotated illustrations may afford helpful suggestions.

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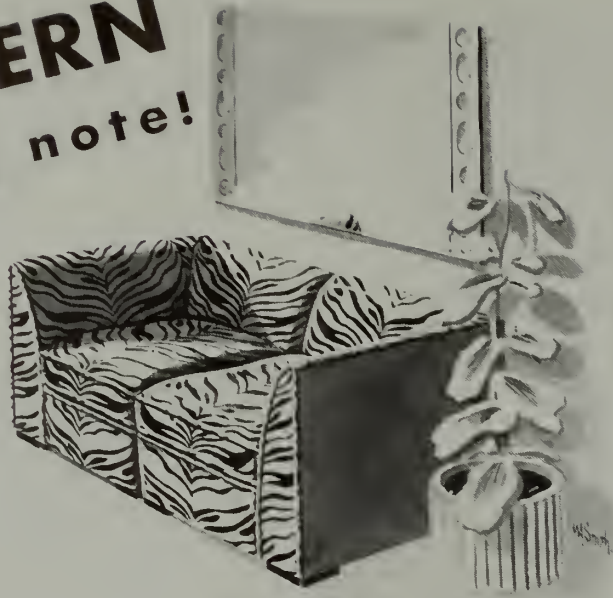
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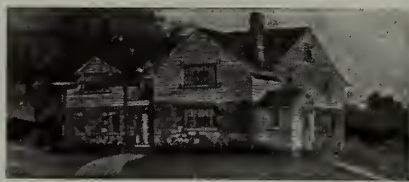
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Talking Shop

THAT perennial problem, the wedding present, rears its joyful head with particular imperiousness at this season. Here is one of the best of the many solutions we have seen: A nest of three mahogany tables, with glass tops and lighter-toned burl borders. Those resplendent glasses are for champagne or fruit cup, and are of English crystal with solid prism cut bases. "The House of Wedding Presents." Photo by Dana B. Merrill.



THIS intriguing lamp would be just the thing for one of those Modern country houses spiced with Oriental. It is of putty-colored pottery and the shade is hand-woven to simulate a coolie hat. The cane wood base is painted lacquer red to match the silk tassel that crowns the shade. Paul Hanson Co.



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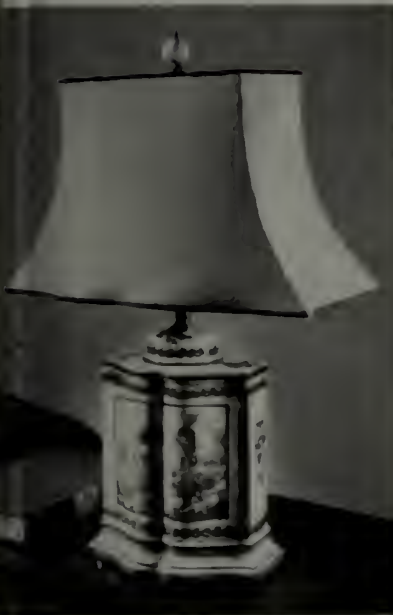
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Talking Shop



THIS graceful console table would be charming in a formal country house. It is a Queen Anne reproduction in solid mahogany, with antique finish. Because of its size and sturdiness, it would be perfect for card parties. New York Galleries.



ANOTHER lamp for a country house interior is this charming one in French faience. The base is cream-colored, with a picturesque green and rose design, and the shade is in natural silk trimmed in green. W. & J. Sloane. Photo by Louis Werner.



AN elegant modern silver-on-copper dish for sauces or compotes. The two-lipped bowls are of finely cut crystal; and the base contains a compartment for hot water or ice to maintain the desired temperature for whatever you may be serving. Mrs. Kaye Belmont.



FOR your terrace or windowsill, we ardently advocate this lovely old English Wedgwood flower pot, dated 1790. The colors are both gay and delicate—Bisque, with green and café au lait decorations. The overall height is six-and-a-half inches. From Edward Garratt.



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Talking Shop

WE are all agog over Helena Rubinstein's chic new way of serving up her famous Beauty Four-some. A jar of Herbal Cleansing Cream, a jar of Novena Night Cream, a cylindrical box of Water Lily Novena Powder and a little pot of Red Coral Crème Rouge are giddily tied up in a printed kerchief.



TO scatter about among your deck chairs and white iron porch furniture, these incidental rattan stools would be most convenient, as well as decorative. They come in nests of three, and the whole business is eighteen inches high. Gunn & Latchford.



SOMETHING really "different" for your house, garden or dining table is this amazing little self-contained fountain. Think of eating a crisp salad in a cool shaded room and being able to watch that tinkling cascade of water! It is run by electricity, and comes in antique copper or stain chrome finish. Scully & Scully, Inc.



AT the recent All-American Package Competition, this package won an important prize. And no wonder, for could anything be more dashing? It is known as the Gentlemen's "Saddle Bag," and is filled with luxurious toilet requisites. Being made of genuine leather, pigskin grained, it makes the perfect travel kit. Pinaud's, Inc.



Talking Shop



IF you go in for really good Modern silver (and you should), we recommend this extremely handsome tea and coffee service, designed by one of our best silversmiths. The four pieces are compactly set into a bakelite stand—a grand thought, these days, when space is at a premium. S. Wyler, Inc.



NO one ever has enough small tables for serving drinks, for smoking gadgets, for after-dinner coffee. By way of doing something about this, you might consider this charming little nest of three casual tables of Cuban mahogany. From Palmer Embury.



LEAD garden ornaments have come back with a bang; which is nothing to marvel at, when you see examples such as this around town. "Hush Boy" was imported from England, where they really know what's what in garden matters. The bird bath on which he is so coily perched is in the shape of a shell. Wm. H. Jackson.



SMOKING accessories are always in demand; and these especially attractive ones—cigarette cup and ash-tray—are of argenta pottery with silver inlay. They were designed by W. Kage and executed at Gustavsberg in Sweden. Each piece is handmade and signed. From Sweden House. Photo by Frank Randt.

—A. H. C.



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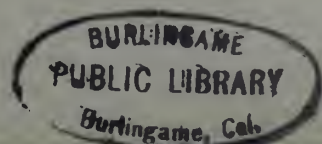
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Homage to Stravinsky

(Continued from page 15)

dance-drama employing set variations, pas de deux, and codi, but instead of soloists and a large corps de ballet, there are only the god who is born and finally assumes his god-head, and three muses from whom he has to make his choice. On each he confers her sign—on Calliope the stylus and tablets of poetry, on Polynnia the tragic mask, on Terpsichore, his favorite, the lyre. Each variation characterizes the nature of the goddess. The strong buoyant line of lyric verse, the eloquent gestures of the dramatic artist, the fluent rhythms of the dancer are the music's accompaniment and equal. One cannot help recalling Gluck and Tchaikovsky, less in musical quotations than in the feeling, and similarly, George Balanchine's superb choreography recalls the school of Petipa, but as it is invigorated by contemporary developments in movement. His Apollo is neither a frigid echo of Greece, nor a flash back to the court of Versailles. He is the god of swimming and dancing, an athlete and an artist, the brusque and vigorous portrayal of a divine boy.

Stewart Chaney, one of the most brilliant of the younger American stage designers, has paid remarkable homage to the music and dancing, in his costumes and décor. He has been inspired by Nicholas Poussin to create a magnificent landscape against a stormy sky, a wild place near a temple which has been so richly decorated that surplus pieces of its decoration are tumbled about, resting on great satin folds of a canopy of green, white and blue which make both sky and architectural frame. It was a daring idea to increase the scale of the set up to the vast capacities of the Metropolitan stage for a ballet in which there are only four dancers, rather than to reduce it to an intimate plan as was done when the ballet was first produced in 1928 for Mrs. E. S. Coolidge in Washington.

"The Card Party" was commissioned especially for the American Ballet by its Director, Edward M. M. Warburg, who is responsible for this Stravinsky festival. It is the composer's first stage work in some years and wholly un-

like anything he has previously written. The dancers are the ranking cards in a game of poker, and the idiom of jazz and contemporary popular social dancing has been combined with the traditional classic spirit in a marriage of enchanting piquancy. Irene Sharaff has rehabilitated the banality of a pack of cards and her dancers clothed in ballet skirts with blue wigs, white painted features and tiny gilt crowns provide a masked ball of curious characters who might have come from Tenniel's Wonderland on their way to Harlem.

The third ballet of the evening is Stravinsky's touching homage to Peter Tchaikovsky, "The Fairy's Kiss," a ballet never seen before in North America. The libretto is taken from Hans Christian Andersen's curious tale, "The Virgin of the Lake," which Stravinsky feels carries a symbolical parallel to the tragic history of the great composer of "The Swan Lake" and "Eugen Onegin." It is a complicated production in four scenes and suggests the epoch of 1830, not the period of Taglioni as "La Sylphide," but of her earlier development when the romanticism of the heirs of Jean Jacques Rousseau found virtue resident in Swiss village maidens and nobility in the mountain shepherds. The dances are a mixture of large orderly classical patterns, the spirits of a storm brandishing mirrored enlargements of snow crystals, and the peasant Schuhplattler of a wedding by a mill with a dancing town-band and bridesmaids in pink, green and white candy stripes on their toes. Alice Halicka, a Polish painter of refreshing sensitivity, had seen similar ballets in the Warsaw of her youth. She has taken from Viennese and Parisien engravings of a century ago everything that might enrich the spectacle. But just as Taglioni's clothes seem to us more like ballroom dresses than costumes, so do Halicka's seem as much the frame for a creation of 1937, as a revival of time past. Her palette shows how many colors are close to the white in a snow-flake or a sea shell, and "Le Baiser de la Fée" is allegorically a "Ballet Blanc."

SPEAKING OF ART

By MARY FANTON ROBERTS

Degas and Manet were the highlights of the late winter art shows. Two large galleries at Wildenstein's were given over to the retrospective Manet exhibition. It was astonishing in its scope, not because it displayed the greatest of the Manet canvases, but because it revealed a vibrance and variety to the Manet achievement that I had not dreamed of. I had always thought of Manet as the great pre-Modern portrait painter, but not as a master of landscape, seascape, an emotional painter of the Grand Canal, of ships in combat; also a witty and gay man, who found everyday life seeming with interest, and who covered his canvas in a bland and simple manner.

Manet was not well understood in his time. He seemed to incite antagonism and to make enemies, possibly because he was so essentially an individualist and so curiously far beyond his time. He has been most seriously compared with Baudelaire. They were both men of biting observation and nervous sensibility. To a critic of rare discrimination, "Manet appears the great artist who imbues even the most temporary figures with an aspect of timelessness."

The great Degas show was held, of course, in Philadelphia, but its epilogue of twenty paintings at Durand-Ruel's in New York was a most significant display of Degas at his best—Degas romantic yet exciting, tender yet prosaic, wanting to realize to the fullest everything he attempted to paint.

Some of his greatest nudes were to be seen at Durand-Ruel's, perhaps almost the most extraordinary being "Femme Nue Se Coiffant, Vue de Dos," magnificent in color, in design, and beyond words beautiful in flesh tone. There was a portrait, too, of Jules Finot, a languid painting of dreamy outline. The "Femme Sortant du Bain"

seems a little out-of-drawing to me, but I am willing to concede that Degas knew best. Perhaps one of the most arresting portraits was that of the painter's father listening to guitar music—an inspired canvas. Degas' horses, too, are beyond compare—so alive, and moving in that confusing way that horses do. What courage to attempt to paint horses' legs in motion!—Of course there were ballet dancers, some of the loveliest.

Courbet and Seurat were given a beautiful show at the Seligmann Galleries; and Rembrandt came to life at the Schaeffer Galleries. The lost "Juno" was shown here, very rich and golden and round, with a face curiously unreal. There were other Rembrandts, younger, earlier paintings, more modern in feeling and less static, possibly less beautiful in color.

Two of the loveliest paintings I have seen this winter were shown at Seligmann's; both landscapes, one by Renoir, of the South of France, and a beautiful Cézanne, indescribably fresh and vibrant.

A rare collection of beautiful home furnishings will be featured in a sale by the American Art Association-Anderson Galleries, Inc., early in May. These precious antiques are the property of Genevieve Garvan Brady (Mrs. Nicholas Brady). Among the pieces of unusual distinction are three Tournai tapestries, illustrating the rural pleasures of Spring, Summer and Autumn. The group of Oriental rugs includes a Sixteenth Century Ispahan and a North Persian palmette carpet. The silver is especially important, embracing pieces from the days of James II, William and Mary; not to mention a fine assemblage of Spode, Wedgwood, Coalport and Minton china. Among Mrs. Brady's sporting prints are some interesting Western scenes by Russell and Remington.

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Crickets as Toys and Pets

By W. BOYD SAXON

(Continued from April)



The traitorous old general and his wife, gigantic and humiliated figures (they have chains around their necks) carved in stone adorn the caves of the old Sung capital; and to this day the Chinese people show their contempt for them by relieving themselves against the crumbling statutes. Even the *yu cha kweis* taste perhaps a little better during these present days of traitorous warlords; for the masses all know the story and relish eating *Kwei*, after he has first been fried in boiling oil.

A little later in the morning one hears the peddler of the small white rolls. His call is a merry one: "*T'ang ma hwa*," he sings, letting his voice rise and fall as he clings to the final syllable. Sugared horses' tails are what the strange words mean; and the small white rolls made of sugar, oil and flour really are braided as are the tails of Mongol ponies on festive occasions. These are sold only in the morning. Late at night the same man, trundling his stove on his shoulders, swinging a small lantern in his left hand, picks his way around the mud holes in the streets with undiminished energy; and in the stillness of the night his blood-curdling whoop shatters the silence, then dies away upon the moaning wind. "*Ying mien poa poa!*"

By noon the *hutungs* are filled with a stream of food carts and hucksters, the latter on foot, shuffling along as they balance their burden on either end of a long pole laid across their shoulders. Hot tea in great copper pots is here; huge, nail-studded wooden boxes filled with steaming rice; brass dishes of stewed mutton; and copper plates containing thin

slices of beef done to a sizzling brown in its own juice. The food carts have an inexhaustible stock and their owner, one knows, has prospered in the past, since he has been able to afford an elaborate equipment. With pride he pushes his cart before him, the jars gleaming in the sunlight. He has real delicacies to sell—dried fruits, peanuts, melon seeds sugared and plain, bottled water, candies and cigarettes. His cracked and mended jars may have belonged to his father's father and to his fathers before that, handed down with the profession in an unending line. Scrutinize these with care, for one among them may prove to be of that authentic *su-ni-po* blue that was lost with the fall of the Ming empire.

And, oh, the odor of the hot roasted sweet potatoes that one group carries through the streets. Coolies break off the skin and eat them without butter, on the spot; on cold days they crowd around the vendor's brazier for a little warmth. Housewives serve them at luncheon. Two may be purchased for seven coppers, which is less than one cent of American money, less than a ha'penny of British currency. Little wonder it is when prices are so low that peddlers must work the whole day and much of the night to make the barest living. My Number One boy tells me that fifty cents a day, clear, represents the average earning of these men. And this is Mex, which means less than twenty cents of our money. The owner of a cart, considerably higher up in the scale of things, may make a dollar and a half on a good day; that is, approximately forty-five cents.

Last week saw the conclusion

MODERN REGENCY

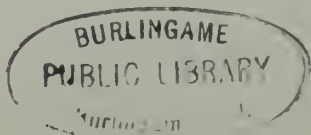
(Continued from page 36)

to a great need in this country—a need for a creative spirit, something that will, in times to come, be expressive of the days in which we live. I wish that everyone in America could spend a few hours in this new Modern Regency house at River Ridge. The charm of contemporaneity is so inherent in its exterior and interior design that I think it should mean a new conception of modern design.

River Ridge, where I have designed an exclusive community of country estates, is twenty miles from New York City. The Park at River Ridge is abruptly rolling land of many levels overlooking the Hudson, comprising some 80 acres and having an island in the river on which is a boat house, and around which has been planned not only facilities for boating and water sports but also a landing field for amphibian planes. The territory abounds in historical significance and is completely protected on the south by a waterfall and a mountain deep ravine, which many years ago was an Indian Trail. On the north the Park is adjoined by one of the most distinguished golf clubs in the East.

of the Chinese New Year celebration; it had lasted for eighteen merry days. Before and during the festivities, the *hutungs* throbbed with life. There is an old proverb which asserts that "during the first part of the first moon no one has an empty mouth." One hopes it is true; that all have coppers to buy, for the food carts are gay and attractive. Above their thick and padded gowns the peddlers wear sniling faces, as though business had prospered greatly. The lantern man, an amazing fellow with his decorative load, is on hand days in advance. Doubtless he trades on his ability to make people laugh, for he is chanting, "You buy today what tomorrow you throw away." His stock of paper dragons, fish and tigers diminishes rapidly.

Some of these figures of the *hutungs* are not as familiar as in the past. The barber is seen less frequently now than formerly. When the conquering Manchus pushed the decadent Mings from the dragon throne he was a familiar and powerful figure.



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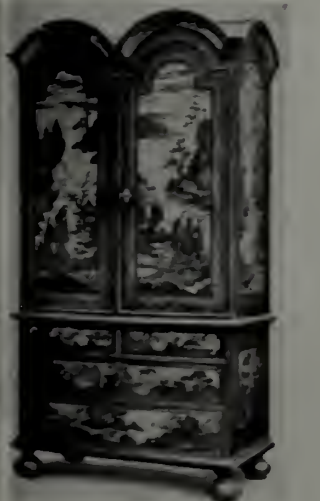
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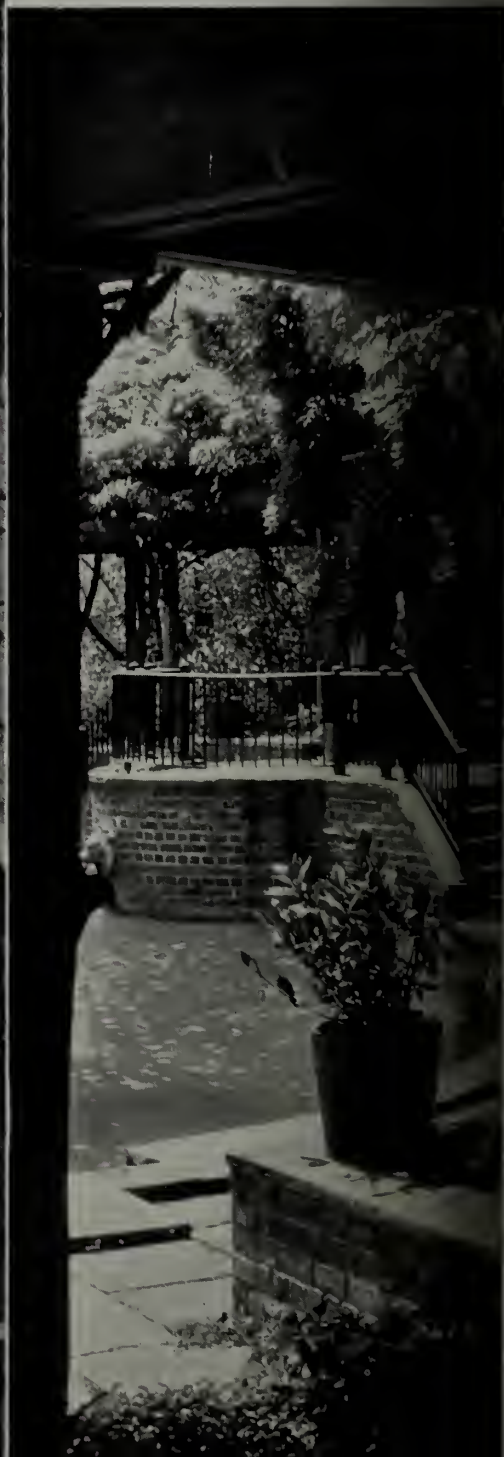
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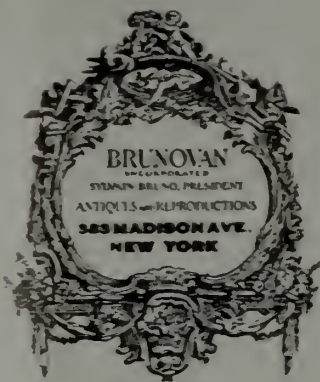


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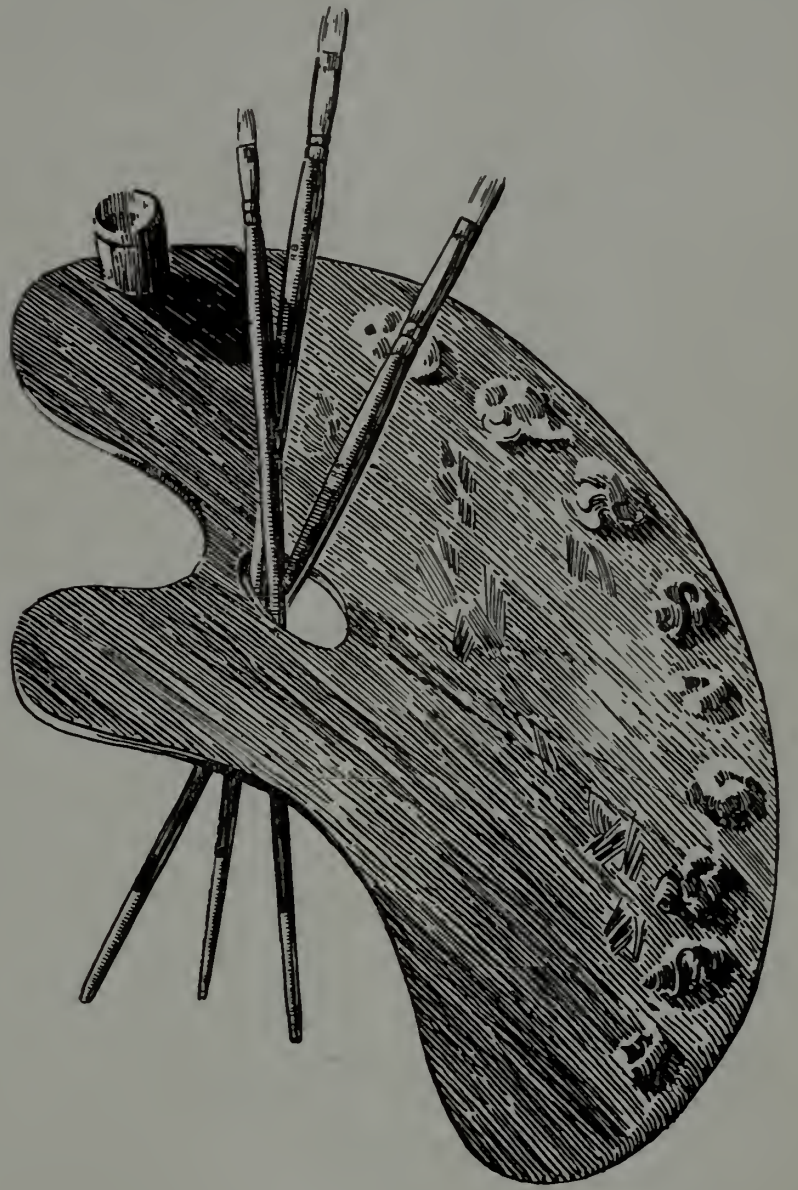
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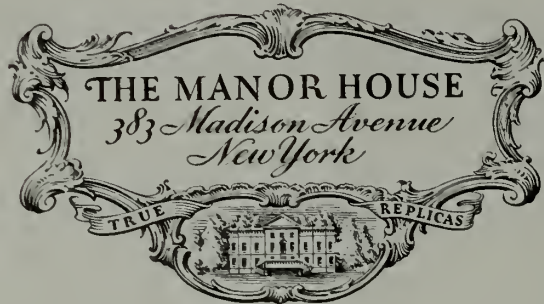
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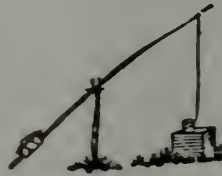
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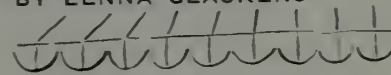


LUNCHEON is ready on the terrace of Mr. and Mrs. Bertram Cutler's handsome Federal house in Green Village, New Jersey. Henry C. Pelton, architect. Photo by Gottscho.



MRS. REGINA JAIS has invited three guests for an informal midday snack in her penthouse garden overlooking Central Park. Photo by Jessie Tarbox Beals.

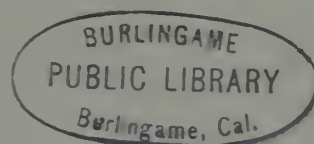
PEN SKETCHES BY LENNA GLACKENS



BOWERS OF LUCULLUS

Dining al Fresco in City and Country

By LENNA GLACKENS



EARLY supper on the gable-end terrace of Mr. Robertson Ward's country house at New Canaan, Connecticut. The owner was the architect. Photo by Gottscho.

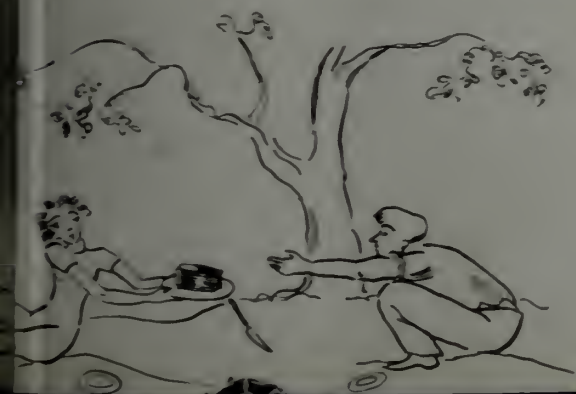
UNTIL recently in this country, the phrase "eating out of doors" suggested only acute discomfort to the average sybarite. It usually meant carrying heavy hampers uphill, sitting on the damp ground, finding that the salt, cocktails, or other necessities, had been left irretrievably behind. To woodsmen and park commissioners, it meant woods defaced with orange peels and crumpled-up paper napkins, or destroyed altogether by ill-tended camp fires.

Today, impossible as it sounds, eating out of doors has become the supreme luxury, the last word in bon vivre.

The first step in the civilization of the "pique nique" was to bring it within easy walking distance (no bon vivant will go farther). No longer must one drive for hours to find the right place. The perfect place may be one's own garden, or the terrace of one's favorite restaurant.

The next step was to take the food off the ground. No longer need one crouch in a primitive attitude and eat from the level of one's knees. Now one may sit at flower-decked wrought iron or glass-topped tables that harmonize in style with the surrounding trees, and eat the most sophisticated of meals from the most delicate of services.

Some serious souls may object that Nature is op-





TOP OF THE PAGE: Mrs. A. F. Tiffany likes to serve late breakfast under the trees on her estate at Oyster Bay, Long Island. William L. Bottomley, architect. Photo by Gottscho. — Just above: Cool drinks on a warm day, with a view over the lake in Khakum Woods at Mrs. James C. Rogerson's Greenwich home. Courtesy Arden Studios, Inc. — Right: Scotch and soda and a light supper in Mrs. Lefferts Brown's backyard in Waverley Place, New York. Photo by Richard Averill Smith.



ABOVE: Cocktails and hors d'oeuvres, flavored with a breathtaking view over the Santa Barbara hills at the California home of Mrs. James Ward Thorne. Edwin Clark, architect. Photo by Jessie Tarbox Beals. — Below right: Mr. W. S. Corkran, who designed his own house and garden at Millburn, New Jersey, likes to eat lunch in this verdant outdoor alcove. Photo by Richard Averill Smith.

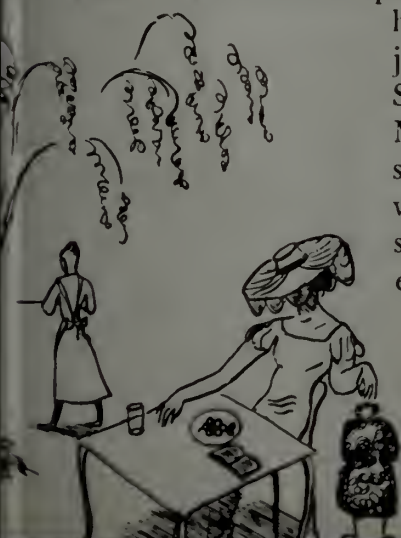
posed to luxury, that only rough, homely dishes should be eaten in her (his?) presence.

This is pure sophistry.

There is nothing coarse about the food of birds and butterflies; and who ever heard of an animal not being as comfortable as possible? On the contrary, discomfort is a human invention, and the sybarite is closer to Nature than the ascetic.

Some may ask: Why eat out of doors at all, if comfort and good food are to be chief considerations? (I have known only one man who insisted on eating indoors in summer, and he liked a ceiling above to keep the top of his head from flying off.) For one thing, the appetite increases as we breathe more oxygen, and there is more oxygen out of doors. For another, when eating is leisurely, as it always should be, we demand entertainment, and there is always amusing activity out of doors, whether it be in a quiet garden or a city street.

The pleasures of eating out of doors in the country are perhaps too well known to need dwelling upon; but to New York's summer population within recent years has come a new source of enjoyment and health. In the Spring, around the first of May, people emerge, pale and smoky from the interiors where most of their life is spent, and begin to do their eat- (Continued on page 47)





AN INTERLUDE

The Mysterious Blooming of the Mushroom

By MARGARET MCKENNEY

SPRING, autumn—all the seasons—have been sung in verse and praised in story. But there is another season, not quite the summer, not quite the fall, a backwater in the river of days, an interlude when time stands still. Of this between season few know. It can be found on no calendar, in no almanac; it's time of coming varies in different parts of the country, in different parts of the world. But, nevertheless, it has its own personality, its own atmosphere—a scent of the greenhouse, of the tropical jungle, a bitter-sweet mingling of summer and fall. And for the initiate it has its own traditions, its own fairy lore, its own literature and art.

In short, this nebulous period, this shy, this elusive time, recorded only in the notebooks of a few obscure naturalists, is the mushroom season, held by the silvery web of its subterranean growth between two of the bold, heaven-facing sections of the calendar which divide our year into the four seasons which everybody knows.

One day it is summer—trees drowsing in contented, full-foliaged maturity—then comes a few days of rain, followed by a warm, not hot sun, and one morning we awake conscious that the air is pregnant with new life. There is no sound, and yet to the sensitive inner ear there is a stir of

growth, an eager urge, more subtle, but just as apparent to those who know, as the song of the mantling sap in spring, or of the growing corn on a hot summer night.

Yes, those who know sense a stir beneath the close-cropped grass of the upland pasture, and there, early in the morning, while the lowlands and the lakes are still clotted in mist, we find the first meadow mushrooms. Nothing could be newer, fresher than the silky, dewy caps, smooth as the rain-wet cheek of a child. No color is more exquisite than the dawn rose of the intricately fluted linings beneath the rounded tops. How quickly they have answered the silver tap of the rain! Around each pearly stem lies a puff of soft warm earth, pushed there in the haste of the upward urge.

That night the rain falls again and the next few days are still and warm and damp. Again we awaken to air surcharged with the significance of growth, of life. Have you ever stood on the prairie just before the dawn? Overhead the nighthawks, lispings, speed on airy trails; in the grass tranced meadowlarks await the signal for their liquid notes. And all is tense, held in an ecstasy of waiting for the sun's first ray. Thus, for a few days is nature held expectant, and then, as if the meadow mushrooms had been

he pioneers, a fairy host springs forth throughout the woods and fields, and the mushroom season is really here.

At this season the woods, to one who sees them for the first time at this particular moment, show an entirely new aspect. The mosses revive, the lichens on tree and rock are vividly colored and plummy with the moisture absorbed from rain and mist, and everywhere, on fallen leaf, on broken twig, in all the rich leaf mold, on ancient logs are mushroom growths, representing in miniature all forms of the undersea world.

We stand in a wood of white birch. The sun is thinly veiled, "broidered upon the rain," and only a dim, misty light flickers through the quivering golden leaves. Great lumps of coral, ivory, rose, cindery gray, amber, accent the delicate light and shade beneath the grouped white trunks. In the shadow there is a gleam. The sun is still hidden above the feathery tops, but against that stump grows a mass of mushrooms, colored with a pigment so pure in tone, so vivid a cadmium orange, that the air is vibrant as if a shaft of sunlight had broken through the clouds and illumined this spot only, in all the woods. They are Jack 'Lanterns. Two days before they were not. But the sil-

very web, trembling with leashed force within the rotting log, felt the mystic overtone of this between-season life, and this marvel of color and form burst forth. Cap is massed against cap, and yet each is so carefully placed that nothing interferes with the earthward rain of spores, the life-sparks of this exuberant growth. Yes, a life so exuberant that all night long these clusters glow with an eerie, phosphorescent radiance, a soft unwavering mysterious force, heatless and pure as the firefly's perfect light.

We pass onward to a grove of pines where amid the bare, lower branches the light seems shot with silken rain and here find a kingly group in orange-red robes, collared and flecked with cream-white ermine. Unchanged through the ages these Amanitas exist today in our New World woods in exactly the same form as they grew centuries ago on the Aegean Isles. There the Greeks sought them, calling them Caesar's Amanita, and considering them a delicacy fit for royalty only, a food equalled only by nightingale's tongues. Slaves were not allowed to prepare them for the table—only the nobles might touch them and special golden dishes were set aside in which to serve them.

Near them is another group. (*Continued on page 43*)

THE remarkable photographs on these two pages were taken by the author, in the very climactic instant of that twilight season—the moment of flowering of a mushroom.





William Yarrow, Painter

MURAL PRESENTING DIFFERENT PH

A MURAL, 12 feet long and five feet high, painted by William Yarrow for the country house of Mr. and Mrs. Lawrence Tibbett.



Photo by Juley

PHASES OF MUSIC IN AMERICA

THIS mural has been placed over the fireplace in the music room on the Tibbets' country estate in Wilton, Connecticut.



THIS very striking Alpine adventure into the world of screens was brilliantly undertaken and achieved by Charles Baskerville, Jr., who is deservedly well known as one of the best of our decorative painters. It is, not surprisingly, called "Mountain Goats," and belongs to Mrs. Charles S. Payson. The colors here, as in all of Mr. Baskerville's work, are daring yet not flamboyant. Photo by Juley. Courtesy Reinhardt Galleries.

FANTASTIC SCREENS BECOME A PANORAMA



THAT renowned French lacquer artist, Jean Dunand, has designed a number of distinguished screens for the 1937 Exposition. This is in six panels, in black and white lacquer, and the heron design is deeply engraved—an inspiring and unusual choice for a cool Modern screen. Photo by Bonney.



AGAIN Jean Dunand employs his eloquent and fanciful bird motif—this time in a two-panel screen in gold and black, whereon a narcissistic marabout at once admires himself and keeps a weather eye out for his breakfast. Photo by Bonney.

OF TRAVEL

CHARLES Baskerville, Jr., seems to be as fond of quadrupeds as M. Dunand of birds. This screen, we think, is a most whimsical one. "The Cats' Parade" might have been suggested by any conglomeration of backyard felines, but Mr. Baskerville realizes that, no matter how chequered his lineage, the cat is always graceful. Property of Mrs. Gilbert Miller. Photo by Juley. Courtesy Paul Reinhardt Galleries.





YOU might find this strange and decorative flower in the gardens of Kublai Khan or growing wild and tangled along the banks of the Shalimar. Here it has been transplanted to adorn an unusually fine screen, which was designed by Dorothy Kettig.



THIS screen, eloquent of the jungle and its savage mysteries, was also designed and executed by Dorothy Kettig, and is aptly dubbed "Congo." The background here is yellow, the trees white, the foliage blue-green, the flowers pink, and the birds pink and black with steel-blue heads. It is the property of Mrs. Phillip Carroll.



ABOVE is a very appropriate screen for a French Period room. It is decorated with an airily romantic design after Fragonard, and is executed in the most delicate and effervescent colors, on paper. From Venezian Art Screens.



PHOTOMURALS make dramatic decorations for screens, and are especially happy in Modern settings, as they give a sense of space and endless vista. At the extreme left you see how it is possible to bring the far mountains into your room. National Studios.

ANOTHER photomural screen by the National Studios takes you out on wide moonlit waters aboard a graceful little sailboat. In fact, all of the screens shown on these three pages are so satisfying in the illusions they create that they would almost take the place of an actual trip. You could, in short, spend your vacation at home, if you had screens such as these about you.



SWIMMING POOL ISLANDS

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Photos by Victor de Palma from Black Star

More and more, these days, is sculpture coming back into its own as a form of decoration for gardens, pools, terraces and other outdoor amenities. This return has, of course, nothing to do with a renaissance of the horrific iron deer of the Hudson-River-Bracketed era. Naturally, there are prevalent many nude marble ladies of caryatid stature, whose arms and shoulders are laden with fruits and flowers and whose names are "Spring" and "Autumn," or elaborations of both. These have their own place and are most effective in more or less conventional settings, as in gardens landscaped a la Versailles or Boboli.

There are those garden-lovers, however, who would seek something new and significant, something that bespeaks the present and perhaps the future, in plastic ornamentation. And to such venturesome souls we recommend the imaginative and fluid forms of really good Modern

abstract sculpture with its suggestive economy of line.

On this page are three designs for swimming-pool islands by Jose Ruiz de Ribera, which were shown at the recent Fifty-First Annual Exhibition of the Architectural League of New York. These designs, we feel, are extraordinarily eloquent of the purpose for which they are intended. They have that dramatically luminous quality which is necessary against the changeful background of water. A remarkable mobility is apparent in them, even to the prejudiced; so much so, in fact, that they would become an inseparable part of their aqueous surroundings. Their motifs are complex but unfretful; and their light and shade are so well articulated that they are capable of receiving and echoing a thousand shifting tones of color. We can think of nothing more satisfactory than to come upon these cool and fluent forms rising out of a garden pool.



HOPKINS & ASSOCIATES, ARCHITECTS

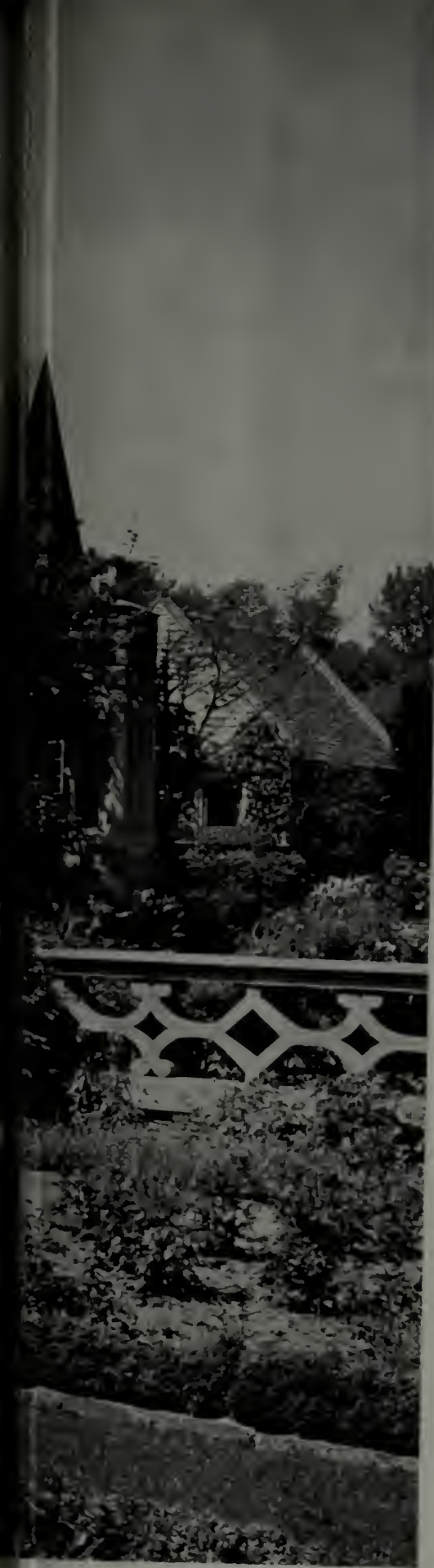
THE lovely formal garden, with its weathered sundial and box-bordered flower-beds, lies just below the terrace.

COTSWOLD AGAIN INFLUENCES AMERICAN ARCHITECTURE

By GILES EDGERTON

THE house that was built in Greenwich for Mrs. O. M. Mitchel had the advantage of the combined talent of its architect and landscape architect from the very start. Ellen Shipman did the landscape work and Alfred Hopkins & Associates were the architects for the house. It is a very acceptable adaptation of the Cotswold style to American conditions and climate; and certainly no Cotswold house that we know has had the advantage of such delightful gardening.

It was built in 1929 and as the photographs have only recently been taken, there has been ample time for the gardening to develop and the house to adjust itself to its setting. It is larger than the usual Cotswold cottage except where a celebrity like Madame Navarro née Mary Anderson, joined two Cotswold houses together as she did so delightfully in Broadway, England. We understand that the architects specialized in this style but assured us that they have



ELLEN SHIPMAN, L.A.



Photos by Harry G. He

THIS little Tudor entrance to "the small house" is as closely allied with the grounds as any garden-gate.

personally measured and drawn out the very delightful details of the Cotswold builders. The great charm of the Cotswold house is in the proportion of its windows. They are invariably long and narrow. It is this narrow width window that gives the Cotswold house its individuality. While each single window is narrow there can be any number in a grouping, though three are the best combination not only for architectural proportion on the outside but for furnishing on the inside. A four-group window makes the balances too long and the curtains too big. A group of three is entirely adequate for light and the draperies are always in better proportion.

The striking features of the Cotswold structure are always the old stone roofs; the English builders cut their material for the walls and the roof from the same source—the fields. The small stones were cut for the roof, larger ones for the walls. None of the stones are of any great size, so that the

structural unit is small. It is astonishing how nearly concrete block properly treated can be made to resemble the Cotswold stone. The Cotswold roofs, however, are most memorable. They are made of smaller stone, usually with one wooden peg, sometimes two, filled in the end of the stone and caught up on the roof lath. There is no boarding, the joints are very far from tight so while the Cotswold roofs are everything that could be desired for the artistic effect those who have to live under them seldom say a good word for them. They are not very snug when it rains and the cold winter winds blow through them. Fortunately it is not so cold in England as here, even in winter time.

The American substitute is slate and the rougher the slate the better, and important to the design of the roof are varying thicknesses of slate and particularly graduated courses, which in the Cotswold country start with 4 or 5 inches in exposure at the eaves and the small slates near the ridge of the roof

are sometimes less than 2 inches. This graduation in the coursing is a unique feature. This system has been employed on the Mitchel house.

The walls are of native stone found in the vicinity of Greenwich and cut to shape. There are excellent quarries near by and seamed face stone was selected. On the other hand, in order to simulate the old stone trim of England, the window casings and the door casings were made in cast stone colored to match the tone of the natural stone. It is astounding what an old effect may be obtained in cast stone. Not only is it successful for exterior work but for interior. The mantels were all cast stone and look as if they were originals from some old English house.

One of the most important features of the house is the dining room, which is panelled in old boiserie. On the first floor there is a very charming living room in the big gable with the bay window in the end, back of this a library, then comes the stair hall and the dining room at the side, and back of it, with a guest room in front, a kitchen and butler's pantry completing that portion of the house. A unique and particularly appropriate addition is the small house beyond which is a sort of studio in which there is a roasting apparatus at the fireplace and where family parties are held from time to time. Cocktails are available there but no bar.

On the second story there are but three master's bedrooms, each with a bath, and four servant's rooms.



WISTARIA, lush and languid, droops romantically over the garden pool.—Below: This gate in the garden wall almost articulate in its invitation to come in and enjoy the hospitalities of Mrs. Mitchel's charming Cotswold house.





Renoir Room

Photos by Gottscho

IN this collection of rooms decorated to harmonize with significant paintings, the Renoir Room was one of great dignity and elegance. With a Louis XVI mantel was combined an Eighteenth Century Aubusson, and rich boiseries with panels of green and white. In addition to the four Renoirs, there were a fine Degas, a Vuillard and a Derain. Isabella Barclay, Inc., decorators. Lighting by R. J. Bosshardt.

DISTINGUISHED ROOMS OF THE MONTH

From an Exhibition of Interiors at the Decorators' Picture Gallery



Manet Room



Paintings for Renoir Room loaned by: Durand Ruel, Mr. Carroll Carstairs, Marie Harriman and Knoedler Galleries.

Paintings for Manet Room loaned by: Carroll Carstairs, Marie Harriman and Knoedler Galleries, and Wildenstein and Company, Inc.

Paintings for Modigliani Room loaned by: Valentine, Knoedler, Jacques Seligmann and French Art Galleries.

Paintings for Matisse Room loaned by: Marie Harriman and Jacques Seligmann Galleries.

INTERESTINGLY combined in the Manet Room were famous French paintings and extremely well-designed Modern American furniture. On this page are two views of this room, where the walls and draperies were of rose-beige silk pongee, and the carpet a deep crimson. On the walls were a fine Manet, "Madame Martin in a Black Hat," an arresting Renoir, a Picasso, a Dufresne and a Guys. Elsie Cobb Wilson, Inc., decorators. Window lighting by Wendel, Inc.

THE Modigliani Room had yellow copper walls and a white ceiling; and the furniture was a combination of French Empire and English Regency. The paintings included Modigliani's "Jeune Homme," a Picasso, a Matisse and a de la Fresnaye. Diane Tate and Marian Hall, Inc., decorators. Lighting by Thomas S. Kelly.

THERE were only two pictures in the Matisse Room —Henri Matisse's "Still Life with Pineapple" and "Profil et Fleurs" by Rédon. The furniture was a light baroque modern adaptation, except for the unusual Portuguese red lacquer chairs with yellow seats. The carpet was gold and yellow and the curtains were of antique silk. McMillen, Inc., decorators. Lighting by Wendel.



Living Room

Matisse Room





A LOVELY door-lintel, embellished with a fanciful sylvan scene. The carving is notable and delicate in feeling.

ANOTHER woodland scene, profoundly poetic in conception, as well as in craftsmanship, makes a graceful panel.



LOOKING INTO THE FOREST

Wood Carving with Perspective

By ROGER WHITMAN

IN spite of the evidence of work on wood with tools, Mr. Fenderson is right in denying that he is a wood carver. He follows none of the traditions of that ancient art. Wood carving is essentially for the embellishment of surfaces that would otherwise be plain and uninteresting. In that, Fenderson finds no appeal. His whole feeling is for picture making, as shown by his lifetime of illustration and of art. In his mind wood and tools are but another form of paper and pencil.

There was no deliberation in his turn to carving. It came from the more or less accidental gift of a discarded bench and tools by a friend famous for ecclesiastical work. Fenderson had no urge to use them. When he began to experiment, it was more to stop his friend's nagging than for any desire of his own. He made a sketch on a plank and proceeded to gouge away the wood along his penciled lines. As he worked, it dawned on him that he had control in the third dimension; that in place of unmovable shadows cast in pencil or brush, he had shadows that were actually alive.

Composition and perspective remained as they had always been to him. He had no thought that there was anything new in making a picture in full perspective by chiseling a piece of board. He was producing the same kind of pictures as before, but in another medium, and one that offered greater freedom. It was an untrodden field. He had no guides; he had to develop his own methods. He found



THE dark oak buffet in the dining room of Charles Keck is decorated with spirited covered-wagon and Indian scenes.



THE deeply carved doors depict the encounter of a frontiersman and an Indian warrior.

possibilities so fascinating that he gave every spare minute to experiments. Demanding surfaces to carve, he built a storage chest for his studio, and made pictures all over it. That finished, he built another, and with each essay his work became freer and bolder.

His sculptor friend Charles Keck became interested, and in buying one of the chests, gave to Fenderson the encouragement of producing salable work. His ambitions aroused, Fenderson next built a buffet decorated with covered-wagon and Indian scenes. In its design and construction, as in his carving, Fenderson had no experience to guide him. For its design, he called on his feeling for proportion and balance. Its construction and that of all of his later furniture was for eternity.

The buffet, with its Indian head drawer pulls capping the decorative effect of its pictured panels, was bought by Mr. Keck, and was the beginning of a dining-room that is in every sense unique. A dining-table and chairs were produced to match; then more furniture, and finally a double and two single doors, which in their large surfaces gave Fenderson his great opportunity. He made the most of it with extraordinary results.

The doors are of heavy oak planks—oak being the only wood on which Fenderson works—put together with double dovetail wedges.

On each side of the pair of doors is an illustration in two parts. In one, lines of Indian braves and squaws are descend-



STILL another Indian scene, with a brave watching beside a camp-fire, makes a decorative and eloquent panel.

ing from a hilltop encampment, with all of the effect of great distance between the far-off cliffs and the stream in the foreground. The other side is a meeting of a frontiersman and a warrior. Here again perspective is true from the distant landscape to the camp-fire, the dog and the bulrushes in the foreground. The single doors are of equal interest, with woodland and Indian scenes on one side, and on the other, a group of warriors nearly life size.

The work is little short of wizardry; for with a depth of cut of but 1/16-inch—never



RANCHO Santa Maria de las Penasquitas.

PHOTOS BY L. J. GEDDES

THE GRANDADDY OF THE DUDE RANCH

By ELOISE ROORBACH

AGAIN the wise architects of the present are turning to the past for inspiration. Again they are giving earnest attention to those immemorial houses of adobe which still stand in many a fertile valley of southern California, noting the classic beauty of simplicity, the dignity of unadorned walls, the impressiveness of houses which men have builded for themselves, with their own hands, with necessity commanding choice of materials, with uses and joys and pride of posterity ever in mind. They are again becoming conscious of the fact that "it is possible to build a plain cottage with such symmetry as to make many a fine palace look cheap and vulgar." They are recalling afresh that beauty must be organic and that no amount of applied ornament or subtle coloring can alter or correct an intrinsically poor or mean structure.

Why are those adobe ranch houses standing beneath ancient pepper trees or on treeless plains inspiring so much of our fine modern domestic architecture? Because they tell a story of man's thought, ideals, skill, because they are a record of his struggles with the wilderness, his triumphant use of the only building material at hand, the earth beneath his feet. Lacking tree and stone, he made bricks of earth and wild grasses, dried them in the sun and set them in

room-sized squares that, as need arose, could be extended in ells, continued to form patios for pleasant living or defense. The "weight of earth was in them", "the light of heaven upon them," tree shadows made sentient murals across them, wild grasses and shrubs touched them and made them one with the fields they stood upon. They rose from the earth like huge boulders, well rooted, weathered to a harmonizing grey. There was no question as to their fitness to the land and the people who were to live in them. Because they have been passed from one generation to another, honored for their worth and beauty, they have become, in a way, immortal. For as their walls, in time, may sink again to the earth from which they have sprung, there will be many a new house fashioned in their exact likeness, to carry on the traditions of the past and keep alive the history of our land.

All through San Diego County new adobe houses are springing up, built by contractors, it is true, for few modern folk care to mix their own "dobes". On busy boulevards, or remote ranch land, on new suburban developments, modern little homes of adobe are taking their place, adding to the attractiveness and charm of the country. These are being modeled from the old ones in style and propor-



RANCHO Santa Margareta y las Flores.



R ANCHO San
Jose del
Valle at the left.



RANCHO Santa Maria de las Penasquitas.

tion. Within, however, they boast all the modern adjuncts of easy, pleasant and comfortable living. Tiled bath rooms, electric refrigerators and heating units are there, yet outwardly they are humbly old-fashioned. They also depend upon tree shadows for their ornamentation. They too show a plain face to the world, but within they are a glowing fire of color. So artistic and charming a picture of pleasant living they reveal, as soon as the simple patio gate is opened, that a newcomer can not suppress a cry of delight.

These modern adobe houses cannot be passed by without notice for there is an air of romance, permanence, respect for the past, there is such a genuine beauty and dig-

nity about them, that they cannot be ignored. They seem to be the perfect structure for association with poetic eucalyptus trees and palms. No other type of architecture looks so well in the numerous desert developments springing up in eastern California.

L. J. Geddes, artist, photographer, has made photographic record of about two hundred of the historic adobe houses of San Diego County, thus preserving for future study their structural characteristics, such as size of brick, thickness of wall, slope of roof, as well as their charm of proportion.

His photograph of Rancho San (*Continued on page 43*)

RANCHO Guapome.





LEAD ORNAMENTS ARE BECOMING TO GARDENS

By HANNA TACHAU



SCULPTURE and decorative ornament find their happiest setting in a garden. A statue confined within doors challenges close and critical scrutiny, but when it appears in a garden, its details are lost and its general contours merge elusively into the landscape and become an integral part of the general garden scheme. For some time, a reaction against a too studied formality, borrowed from the past, resulted in a desire to return to untrammelled nature, and gardens then became devoid of all sculptured ornament—but this oversimplicity, in turn, soon palled.

Today, garden decoration has again come into favor. It animates a landscape, it creates emotion, but it does not always function as consciously as it was made to do in the past, when it served certain abstract purposes needed in the planning of truly great, formal gardens. A statue, an urn, a sun dial, a bird bath are all decorative elements, ornamental in themselves,

ON this page are shown two venerable and lovely lead garden ornaments from England. The one above is a rainwater cistern, dated 1717, from Quality Court, London. Below is a handsome rainwater head, also of the Eighteenth Century, from Streatham Castle, the Yorkshire estate of the Earl of Strathmore.

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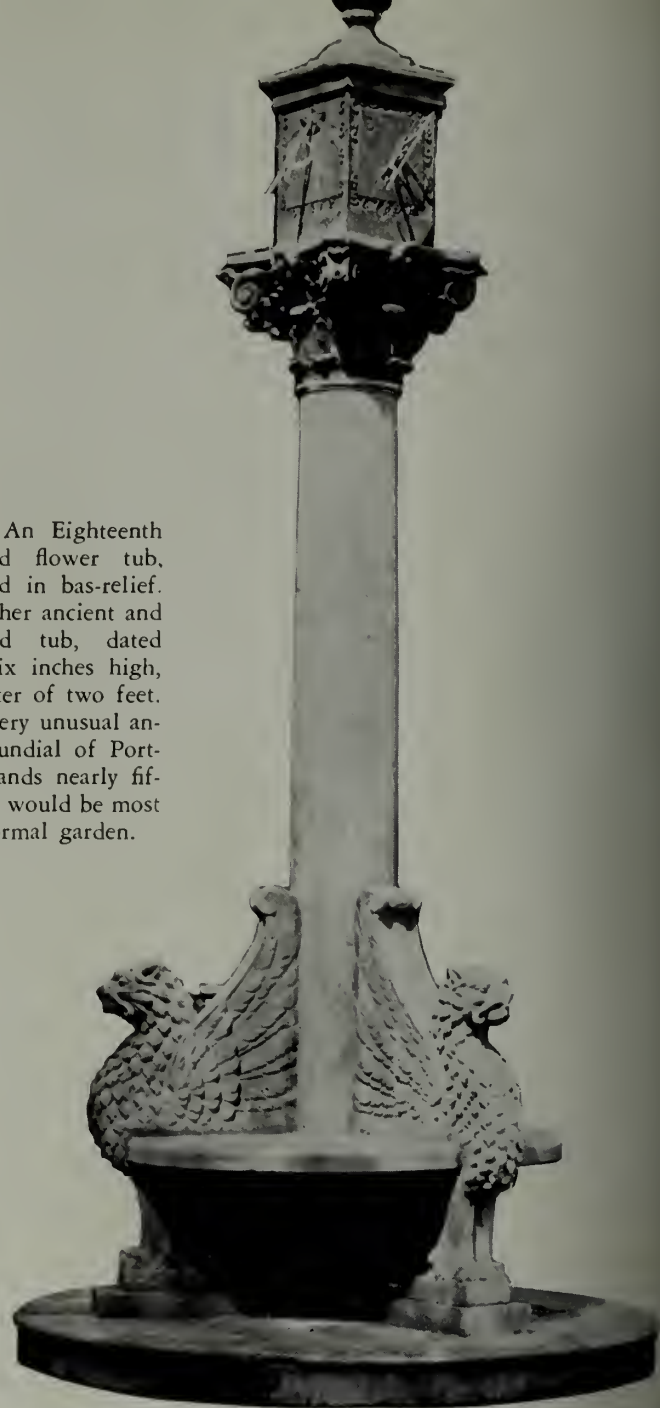
ABOVE left: An Eighteenth Century lead flower tub, vividly ornamented in bas-relief. Below this is another ancient and distinguished lead tub, dated 1738, one foot, six inches high, and with a diameter of two feet. At the right is a very unusual antique four-sided sundial of Portland Stone. It stands nearly fifteen feet high, and would be most impressive in a formal garden.



Photos by T. Crother & Son

and as such are centers of interest. A single ornament of interesting design, if properly placed, may perform the happy task of pulling together a garden that tends towards being haphazard; it may help to accentuate, or focus the attention upon, some specific point in the design; it may be so placed as to end a vista where a termination is sought, and can be so arranged as to bring about harmony between the architecture of a house and its surrounding gardens.

There are, indeed, many things to be considered when choosing a specific form of decoration, but perhaps of first importance is suitability to purpose. Today, when estates are tending towards diminution rather than expansion, a garden ornament is generally intended to serve some specific purpose—either of utility, or of pure decoration, or a



happy combination of both, which last is most important. Again, one of the significant functions of decoration is to "humanize" a garden, to bring to it the element of delight that comes from beauty born of color and form, and perhaps, too, an element of surprise that emanates from unexpected sylvan loveliness.

Stone and marble and bronze were for many years the mediums from which garden sculpture was fashioned, and none is more fine or more fair, but varied climate and changeable weather did not deal kindly with them. Then, when the demand for ornament grew greater and greater, lead became a favored material for statuary and other decorative forms. It was far cheaper than marble or bronze, capable of the repetition required by an ever-growing demand, and far easier to produce. William III is said to have imported pieces from Holland; and from then on, expert craftsmen turned out innumerable forms that were cast in moulds, often very beautifully and skilfully prepared.

Lead-work in the beginning, was a very practical project that produced splendid, durable roofs and water supply pipes, some of which still exist. Indeed it was the lure of lead that brought the Romans to British shores. Then its use was extended to more decorative objects, such as cisterns, and fountains, and pipe heads, until its malleability was finally found to lend itself with ease to the fashioning of statues and various types of garden ornaments. Their decoration in low relief generally displays a happiness of design that is in keeping with their classic form.

Lead has a gentle serene quality and a lovely silvery gray patina that makes it seem at home in almost any environment. Frost which tears asunder stone, and cripples marble,

A N amusing and vivacious little leaden boy, who seems to be enjoying his serpentine friend. From Erkins Studios. At the left is a delightful lead group on a stone pedestal. These engaging pantheists were born in the Eighteenth Century, and are to be found at Ashley Park, Walton-on-Thames, England. Below is a pensive but voracious lead stork, thirty-two inches tall. Courtesy of Louis Allen.



leaves lead untouched; its patina grows more lovely with years of weathering, and its durability, if beaten over a wood or metal mould, or strengthened from within with metal rods, is quite amazing. Sharp outlines and fine modeling, characteristics of bronze and marble, are not proper to lead. Its charm lies in easy, gracious lines that become part of the landscape with which it is associated. In 1764, Shenstone in his "unconnected thoughts" on statues—a work still quoted and enjoyed, wondered "that lead statues are not more in vogue. Though they may not express the finer lines of the human body, yet they seem perfectly well calculated, on account of their duration, to embellish landscapes."

Many reproductions of old lead pieces are being made today and there are a number of craftsmen who have become interested in this medium and are producing lovely examples, but they are following old methods, though they may create forms that are new. Really fine old pieces are getting rare, though they are still to be had. Old lead cisterns, that during the 17th and even the 18th Centuries held the supply of rain water in town and country houses, are now being used as receptacles for plants or converted into fountains. They are very decorative and give real distinction to a garden. Lead urns upon balustrades, lead vases

with covers, make splendid finials to stone posts. Indeed, if we study the gardens of the late 17th Century, we will see that lead combines splendidly with other materials.

We see wooden balustrades, stone piers and lead urns; we see a skillfully varied use of lead and stone urns, stone balls and iron rails. On stone parapets overlooking the formal garden, we find lead amorini gaily alternating with marble vases, and great lead vases are placed at the meeting of the walks. Sometimes, lead was painted, but the result was garish. Its soft natural tone is one of its greatest charms.

In France, where lead was used in great formal gardens, it was sometimes gilded to achieve splendor and dignity. This treatment was more legitimate than paint, for metal was applied upon metal. Fine ancient lead-work still exists in France.





TABLE set for a hot supper.

BUFFET TABLES FOR SPRING AND SUMMER EVENINGS

TABLE set for a cold snack outdoors.





AT the left is a streamlined cocktail set, suave of line and capacious of size.—Above is the Hostess Set for smokers, consisting of four individual ashtrays and matchbox holders, made of stainless ware.



ABOVE are shown the Mayfair water pitcher, four Colchester julep tumblers, four Vanity Fair coasters, all grouped on a Chelsea tray. Nothing could be more appropriate for a buffet table than these, or than the good-looking bowl (left), which can be used for salads, fruit or flowers. All items on these pages from Kensington, Inc.

“SUMMER is icumen in”, and who isn’t beginning to think of moonlight gatherings on the lawn or terrace and Arcadian afternoons under the trees, with mint juleps and crisp salads in the not-too-far offing? After a long and gruelling winter of citified formality, you are yearning to relax, to play hostess in slacks or in an almost non-existent wisp of organdie. You want to give a dinner party minus the procession of courses, the too-many wines and the troops of servants that you associate with urban soirées. In short, you want to give a buffet supper.

On these two pages, we are happy to present to you a group of ultra-smart, ultra-convenient accessories, and two practically perfect buffet tables. The one at the top of the opposite page is arranged for a hot meal, to be served either in or out-of-doors, according to the weather. Here the

candles lend a dash of elegance to an otherwise sleekly simple ensemble; and the straightforward wooden birds are a welcome relief from the pretentious silver pheasants and peacocks of Fifth Avenue dinner-tables.

At the bottom of the page is a very chic and engaging outdoor table, set for cocktails, coffee and a cold snack. The arrangement is a bit nautical in tone, which is quite as it should be, considering the fact that your guests at this party will probably be garbed in shorts or still-damp bathing suits. Of course, this table would do equally well on a penthouse terrace, if you are one of that very special group of people who have discovered that New York has its points as a summer resort.

The material for these pages was collected by Margaret Moore Jacobs.



A POINT OF VIEW ABOUT MODERN

By CHARLES MESSER STOW

Editor the Antique Department of the New York Sun.



ABOVE: This very thrilling yet restful bedroom is in the home of Richard H. Mandel at Mount Kisco, and was designed by that brilliant Modernist, Donald Deskey. The prevailing color scheme here is blue and white. There is a blue contrasting wall, the floor is of blue rubber and there are flecks of blue in the tweedy upholstery; but everything else in the room, including the rough-textured draperies, the luxurious rugs, the white marble mantel and the waxed curly maple furniture is white. Edward Stone, architect.

IN W. & J. Sloane's new "House of Years," this cool and lovely bedroom is one of the outstanding features. The color scheme is really enchanting, being chiefly blue-violet with accents of rose. The furniture is painted silver, and there are silver satin draperies and white voile glass curtains with blue and rose flowers. The carpet is French grey, and the walls blue-violet. All of which goes to prove that good Modern need not always be as stark and uncompromising as some would have you believe.

THE sunny living room in the home of Mr. and Mrs. Norman K. Winston at Shippan Point, Stamford, Connecticut, is smartly done in tones of beige, natural and brown. The lacquered furniture is white and the walls are off-white. Those sleekly tailored draperies are horizontally striped in beige, chocolate brown and white. This unfretful decor makes a perfect background for the three paintings by Pascin, Rivera and Picasso which are the high spots of the room. Decorated by Modernage.

BELOW: Another exciting room which will make you want to have your house done over immediately à la Twentieth Century. This one is a bedroom in a country house not far from New York, and it is remarkable for the beautiful veneer of the furniture and its interesting colors. The wood used is natural walnut, the walls are pale grey-green, the bedspread a medium shade of green and the carpet a deeper tone of the same color; while the upholstery fabrics range from beige to apricot. Designed by Joseph Aronson. Photo by F. S. Lincoln.



IT is a probable fact that a new style of furniture has crept into this country, almost unbeknownst, and is now firmly established in those circles where it would not be expected, but where it really does the most good.

For lack of a better name this style is called modern. Of course that is not the name which will be attached to it by the writers of fifty years hence. Nobody knows what they

will call it. Nobody knows, in fact, whether it really represents the genius of this age. All anybody can say about it is that it is different from anything that has been done before in the way of furniture design and that it is after all not so bad.

That may be enough.

We have been fed up with adaptations of the styles that





ABOVE, left: Lord & Taylor are justifiably proud of their exclusive new design—very Modern corner chairs that come in twos and can be put together to make an up-to-the-minute love seat. The one above is covered in greige antique satin. On the lacquered eggshell end table is a stunning lamp—concentric crystal rings around a silver column, which was designed by William Pahlmann, who is Lord & Taylor's chief decorator. Photo by Underwood & Underwood.

ABOVE, right: A living room which displays that very interesting and dramatic Modern idea—the contrasting wall. Here it is in brown flexwood, while the other three walls are in soft blue. The furniture is upholstered in blue, with a chair or two in light tan. Those good-looking table lamps have shades of ruby red satin and columnar bases of translucent oyster white banded in red at the bottom. R. H. Macy & Co.



AT the right is a New York penthouse living room interestingly done in rose and various shades of beige. The mantel is walnut and so is most of the furniture. The corner couch is covered in beige lapin, the carpet is rose chenille, the walls a paler rose, and the draperies are striped in three shades of this same warm color. The whole effect is mellow and relaxing. Furniture designed by E. J. Pullman of New Mode Furniture Company. Photo by D. Charles Nelson.

have been known for the last two hundred years or more. We recognize Queen Anne, Chippendale, Sheraton, Hepplewhite and the effusions of the Brothers Adam. In fact we know them by heart, because they have been so strongly promulgated and press agented. We have come to believe that they and they alone were the only styles that were suitable for our homes because we have had it dinned into us that nobody could hope to improve on the work of the eighteenth century designers. Therefore our furniture must be based on those designs.

However, there have been a few hardy souls who did not hold with the commonly accepted dicta anent our furniture. These have dared to believe that Chippendale, Hepplewhite and Sheraton did the best they could for their periods, but that their periods have passed, and that the people of today want something different.

The so-called modern movement (and it is really not a

movement but an aspect of evolution) is little more than ten years old in this country. In the Paris Fair of 1925 some strange furniture was shown. Shortly thereafter Lord & Taylor brought over a quantity of these designs and exhibited it, to the guffaws of the populace.

I am not denying that this display contained plenty to poke fun at. In fact, if I remember aright, I did my share in utilizing it for the purposes of merriment. There were crazy and cock-eyed things shown. Nobody, apparently, on this side of the Atlantic, had any idea as to what the designers of this furniture meant. Consequently they allowed their risibilities full play.

However, as always happens when something new is shown, people first laugh, then they excuse and finally they say that they knew it all the time. The new furniture went through this course. However, the people who might be expected to laugh were deadly (Continued on page 48)



RADIOBAR'S new radio-bar-phonograph combination in burl walnut. Philco Radio.



GENERAL Electric's Audio-Fidelity Radio and Phonograph, Model A208.



RCA Victor's Radio-Phonograph in a distinguished new cabinet.

RADIO GOES DECORATIVE

NOW that the first quarter-century of broadcasting is drawing to a close, thoughts return to the days when we strained to hear the whisper through earphones of one or two very weak broadcast stations and we try to compare those early days with the present magnificent all-hour, world-wide broadcast of today. This development over such a short period of time has rarely been paralleled in the history of any age.

To close one's eyes and listen to the radio transcription of today seems like a dream and is almost unbelievable.

Strange as it may seem, radio is taking its place among the higher arts. Music lovers may now plan their own concert and operatic programs and recapture the spirit of great composers and conductors at almost any time they desire—and at home, through the medium of the combination unit of radio and phonograph.

Sound reproduction of true fidelity has not only been achieved, but beauty of exterior construction is gradually being developed to a high degree through the handling of the unusual woods to provide instruments of beauty that are harmonic with any decorative motif.

True sound reproduction, although the first thought in advanced radio reproduction, is not the only thought; beauty from the standpoint of the outside appearance is considered just as important. Therefore, we see the influence of the Sheratons, Chippendales and the Hepplewhites in the instruments of today.

Some of the larger producers of radios are manufacturing instruments to meet any social need, for music rooms, living rooms, bedrooms and even reclaimed cellars.

The various designs of the better class radios are pictured on this page. IRMA VALE.

STROMBERG-CARLSON'S Labyrinth Radio-Phonograph in a striking modern case.



E. H. SCOTT'S fine radio in a Louis XVI cabinet, appropriate for a drawing room.



CAPEHART'S famous Radio-Phonograph in an Adam cabinet. Liberty Music.





ETH PEACOCK, DECORATOR

Photo by Drix Duryea

WILL BOYS LIKE THEM?—RATHER!

GERTRUDE G. RITTENBURG, DECORATOR

Courtesy Wells & Company, Inc.



ABOVE: This gay bedroom for a pair of small boys is to be seen in the home of Mr. William R. Goodheart, Jr., at Great Neck, Long Island. All the furniture including that amusing double-decker bedstead, is painted bright blue. The walls are white with a red swag, the draperies red and white striped chintz, the armchair is covered in red sparkle percale with a white fringe; and the blue rubber floor is thoughtfully marked out for games in red and white.

“CAPTAIN’S LOFT” is the engaging sobriquet of this salty bedroom for two boys with nautical aspirations. Two-tier beds, very shipshape and snug, are again used here with happy effect. The furniture is finished in sand color and the hardware painted red. The walls are off-white with red woodwork, the draperies blue chintz trimmed with red rope and the bedspreads are of natural monk’s cloth with the same rope trimming. The desk at the right is ingeniously arranged to serve as a work bench.

Real Estate

Market Opinion, Renting
News, Trends of Interest



Previews, Inc.

Photo by McLaughlin Aerial

WITHIN the past year we have all heard more and more about the rapid gains in the Real Estate market. However, until recent months much of this renewed activity has been confined to the moderate priced field. Recently one of the leading Real Estate organizations specializing in large country estates throughout the United States and Canada announced that for the first quarter of 1937 sales of this type property have more than tripled over last year's figures.

A DISTINCT trend has been noticeable toward decentralization in country homes. In the years following the last slump in the Real Estate market, transportation facilities have been speeded up to the extent where it is now possible for the lover of the country to commute to the larger cities from far greater distances, and to travel many more miles over better roads and on more luxurious trains to more distant resort areas.

DUE TO the buyer's wider scope of interest, Real Estate brokers generally report a new and distinct sales problem,

especially true in the higher priced Real Estate field, and to overcome this brokers are being forced to seek a wider buying market for their clients' properties.

THE BUYER for the larger properties faces a problem because in the past decade there has been very little building in these fields while modernization of housing equipment and improvements in construction have made great strides.

E. P. D.

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Next is the Living Room, with huge fireplace, 4 exposures, and expansive windows leading to terrace and gardens. Then a marble-floored Georgian Hall with circular stairway and wrought handrail; a Vanity and lavatory; a panelled Study with fire-

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place; a Georgian Dining Room, seating 16 comfortably and boasting another fireplace.

There are 5 Master Rooms with 5 baths and 3 fireplaces. Owner's Chamber features 3 exposures; separate dressing rooms, wardrobes, baths . . . and Milady's dressing room can have a fireplace if she so desires. For children are 2 rooms (each with bath, one with fireplace) and nurse's room adjacent.

Large, square rooms, high-ceilinged and cross-ventilated . . . 2 coat closets . . . 4 rooms and 2 baths for servants . . . kitchen, pantry, cold closets, larder, laundry . . . but space halts further description. The plans, designed exclusively for us by Chester A. Patterson, show all and are available without obligation. Just phone or write for full details.

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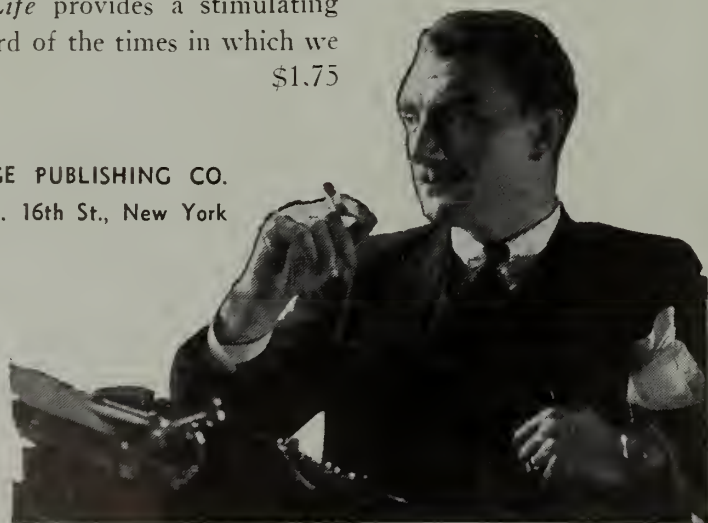
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UNDER COVER

By MARTIN KAMIN

THE TECHNIQUE OF ISADORA DUNCAN. By Irma Duncan. 48 pages, illustrated. Kamin Publishers.

Many books have been written, and probably many more will follow, on the dance art of Isadora Duncan, but none can give a clearer picture, or a simpler exposition of the aesthetics and principles Isadora founded than the writer of this monograph.

Irma Duncan has the highest authority for her task in this excerpt from a note in Isadora's own handwriting, quoted on the fly-leaf of the book:

"Dearest Irma,

... Remember you are the *only* pupil of mine who has understood what I am trying to do in the world, and you are the *only* one who cares whether myself or our work lives or dies—and it may be that the understanding of *one* will save *all*."

Further confirmation is given in the Foreword by Mary Fanton Roberts in a brief account of Irma's career. At the age of six Irma became a pupil at the original school Isadora founded in Gruenwald, near Berlin. When she was fifteen she was teaching the younger children, and went with Isadora to Russia to help her found a new school there, in Moscow, staying on after Isadora's tragic death.

Then she toured the United States with a group of her most talented pupils. The Russian children made a great success in this country under Irma's training and stage management. She created their programs and dances and continued their dancing lessons, supervising their personal care. They were known as the Isadora Duncan Dancers. In 1929 they were recalled to Russia to teach and dance under government jurisdiction.

The School of the Isadora Duncan Dance Art in New York was founded then by Irma. Your dominant impression in talking with her is that her own life has been so enriched by her long association with Isadora, that she has but one ideal, to pass on to the world the particular art that Isadora created in order that it may never be lost or forgotten. She teaches the philosophy of the dance as Isadora conceived it. She believes that all children should be taught dancing, that it is just as vital as any other part of their education, for their spiritual as well as physical well-being.

The charm of this book, aside from the essential value of the clearly put twelve progressive lessons and the fifty-two photographs, is the recognition of the aesthetics behind the technique. So many books on the various forms of the dance are too much given over to the mechanics, if I may use such a word in this special sense, of the routines, and the spirit or art, the initial impulse, is too often neglected.

In the author's introduction you will find some of the most interesting parts of the whole book. For instance, she explains quite clearly what Isadora had in mind in the very beginning, an issue clouded for many by the subsequent events of Isadora's dramatic life. First of all, Isadora set herself to discover the principle of movement. Upon her discovery that movement springs from an initial impulse, an *inner* one, then radiates and returns in a never ending wave of renewal,

she proceeded to build upon this idea her art of the dance. Mark well the phrase "a never ending wave of renewal." That explains the fluid grace of the continuity of movements which Isadora always emphasized.

Aside from the special exercises of the dance; the walking, running, skipping, swingstep, jumping, arm movement, and so on, Irma restates what we all know, that some gymnastics are necessary every day. Lesson twelve gives the student or teacher the simple ones familiar to all dancers.

She clears up another issue, often befogged by many, that of interpretation. She makes this uncompromising statement, which all artists know:—"Everyone can and should learn to move in perfect harmony—but nobody can be taught to interpret. That is a gift the gods alone can give you, the proof being that we have very few great artists."

And for further clarification: "The power of expression through movement rests entirely upon the individual; it is impossible to set down rules and regulations concerning it. I can only guide you. No matter, therefore, what your capacity for interpretation may be—pure motion is independent of it, and your movements, if once developed according to our idea of beauty, will always be at least technically correct."

So here it is, contained within the compass of a book, the fundamentals which Isadora spent a lifetime working out in terms of her own experience, for all those earnest seekers after light, to make what you can your own. As what student does not hope in his heart to learn—the skill and technique of the great ones?

In summing up the whole value of this book for all students, teachers, dancers and dance lovers, we must recognize its importance as a record of Isadora's contribution to the evolution of the dance. Each artist contributes some element peculiarly his own.

Isadora's special gift was in part this: her formulation of the principle of movement, applied by her not only to the dance but to all movement, that created a greater freedom of movement in dancing, an emphasis away from formal limitations towards the beauty of natural movements, so simplified as to become the expression of the motives of the soul and body of the dancer. The proof of her theory was that her dancing spoke in universal language to all mankind. Isadora's success was world wide, in many nations before many nationalities. She it was who introduced barefoot dancing, and the elimination of stage trappings and artificial costumes. Hers were always simple, after the Greek manner, a few yards of chiffon that clothed but did not detract from the interest of the dancer's movements.

This beginning with the simple movements common to all races, walking, running, skipping, jumping, kneeling, reclining, and rising, has amazing results on the spiritual and physical development of children into happiness and bodily grace. Is that not the best recommendation of all for a study of the aesthetics of the dance?

RUTH HOWARD.

THE GRANDDADDY OF THE DUDE RANCH

(Continued from page 30)

Jose del Valle holds many suggestions of present day value. It shows the size of brick, thickness of walls, graceful slope of roof line, use of foundation stretcher and raised door sills. These old houses were generally given a coat of whitewash every year and often coatings several inches thick are revealed as Time flakes it partly away. Originally, its roof was of tile, and there were two large rooms, later divided into six smaller ones. The original grant of 17,634 acres was allotted to Sylvestre de la Portilla, later falling into the ownership of Juan Jose Warner. Built in 1841, besieged by Indians, it still is serving as ranch house. For many years it was a favored resting place for travelers of the Sonora trail, seeking gold.

The Santa Margareta y las Flores, granted to Pio and Andres Pico in 1841, is a splendid example of the permanence of adobe when lived in continually and kept in repair. This house of forty rooms built around a patio, part of which dates from 1825, fits harmoniously into the form of the earth, its roof lines sweeping gracefully in rhythm with the surrounding hills. Palm trees give the semi-tropical atmosphere needed to tell of its location in southern California. It is about a league distance from San Luis Rey Mission and an inventory of that Mission made in 1835 lists it as "a house covered with tile, 16 varas long and 13 varas wide, with a door valued at two hundred dollars." Don Juan Forester acquired this rancho from his brother in law, Pio Pico in 1846 and combined it with his own rancho, making a total acreage of 230,000. It was the headquarters of the California army before and after the battle of San Pasqual in 1846. A house needs to be sturdily built to have such a heritage of time and history. It has been constantly occupied, has sheltered many famous people and loved and treasured by its succession of owners. It also speaks eloquently of southern California past and its lines adhered to by many modern builders.

Rancho Santa Maria de las Penasquitas, granted to Captain Francisco Maria Ruiz and Francisco Maria Alvarado in

1823, was one of the first of the private ranch houses built in San Diego County. In the possession of the Alvarado family until about twenty-five years ago, it still serves as ranch house for its present owners. It contains nine rooms and is built around a patio with well in center. It also suffered looting by Kearney's Army of the West, in 1846 at which time the women and children fled into the hills and the army carried away its rich store of wines and produce.

Another photograph shows the stableyard of Rancho Guajome, now the property of descendants of the famous Bandini family. The ranch house of twenty rooms was built around a patio 120 by 114 feet. The stableyard is surrounded by adobe stables, and there is little doubt that its roof tile once adorned the adjacent San Luis Rey Mission. Cave J. Contz, who was born in the adobe ranch house eighty years ago, still lives there in the old California style. Nothing could be simpler than the photograph of the old stables seen through the square framed doorway of a stable across the patio. Part of its charm arises from the massed shadows and lights playing across the rough texture of the adobe. Ruskin says that "positive shade is a more necessary and more sublime thing in an architect's hands than in a painter's." And he further suggests that "among the first habits a young architect should learn is that of thinking in shadow, not looking at a design in its miserable liny skeleton; but conceiving it as it will be when the dawn lights it and the dusk leaves it; when its stones will be hot, and its crannies cool; when the lizards will bask on the one, and the birds build in the other. Let him design with the sense of cold and heat upon him: let him cut out the shadows, as men dig wells in unwatered plains; and lead along the lights, as a founder his hot metal; let him keep the full command of both and see that he knows how they fall and where they fade. His paper lines and proportions are of no value: all that he must do must be done by spaces of light and darkness; and his business is to see that the one is broad and bold enough not to be swallowed up by twilight, and the other deep enough not to be dried like a pool by a noon-day sun."



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AN INTERLUDE

(Continued from page 13)

yellow flecked with white, equally aristocratic in bearing and clearly related to those so loved by the Greeks. But death is concealed under their beauty; they are wrapped in a web of dubious traditions and enveloped in modern stories of authentic sinisterness. From the same mold which nourishes their cousin, beloved of the gourmet, they distill a poison, potent and maddening. Nero used this mushroom at his banquets to poison those no longer in his favor, and from it the natives of Siberia concoct a drink so violently intoxicating that upon drinking it they are wrought up to the wildest frenzy and, when under its influence, commit unspeakable outrages. Beyond this royal group, alone on the edge of the thicket stands another of this brotherhood, the most beautiful and most deadly, the pure white Destroying Angel. Sinister and alone it stands, perfect in its pallid proportions.

Not far beyond is the upturned rosy cheek of a harmless *Russula*, and in the deep emerald moss, a group of *Ame-thyst Laccaris* seem as if dancing in linked brotherhood. By the side of the path stand those fluted golden chalices, the *Chantarelles*, fragrant as apricots, their name as musical as the rhythm of their shape. And as far as the eye can reach the forest floor is drifted with tiny, peeked caps, rosy and pale, vermilion and maroon, all interwoven with one another with the mysterious symmetry of fairy rings.

Suddenly a subtle scent permeates the air, stinging the nostrils, a heady compound of yeast and musk. Far beyond the forest depths seemed touched by sunlight. This time the glow comes from a log covered with a marvelous growth of the *Sulphur polypore*. Bract upon bract mantles the log, fantastic ruffles. Surely before lack of moisture left the moon to barren loneliness this was the type of growth on its cratered slopes.

Again that subtle, heady odor floats through the air and we feel rather than see, a mist rise above the log. Rhythmically, in perfumed breaths the clouds of mist ascend. And suddenly we know we are initiate in the mysteries of this uncharted interlude of time—we are witness of the apotheosis of the forest's teeming life.

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IF you are going in for elegance this season, what could be more fitting for your mantel or console table than this very regal crystal candelabrum, wired for two lights? Those delicate prisms, swinging airily from the candle sconces, would echo every color in your room. This piece, we should think, would be really splendid on a formal dinner table. From Lightolier.



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ANOTHER winner in the recent All-America Package Competition was this dazzling contender from Cannon Mills. Those neatly rolled towels are wonderfully soft and absorbent in texture, and come in the smartest of colors. Can you imagine a more perfect hostess or birthday gift? The good-looking box was made by the Old Dominion Box Co.



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PEOPLE, it would seem, are becoming more and more aware that books can be as ornamental as fine glass or silver—that is, if they are attractively bound. Here are two resplendent examples: The Webster's Dictionary on the left is backed in $\frac{3}{4}$ Florentine leather, with sides of tweed and leather hinges. The "Rubaiyat" beside it is bound in Oriental cotton, with ivory morocco label. P.E.M. Bookshop.



THIS vacuum-insulated ice tub for your Modern bar is designed in the shape of a silver-plated ball, with a knob of ebony. The vacuum lining helps to keep ice cubes intact for many hours—a happy thought for the hot days to come. It would be ideal for one of those dashing buffet tables. Bernard Rice's Sons, Inc.



TALKING SHOP



A LOVELY gift for the bride with Modern inclinations would be this notably handsome dresser set, streamlined to the nth degree. The pieces are of hand-wrought gold or silver plate, trimmed with your choice of colors in leather. The spherical forms of the handmirror, brush and powder-box are very new and chic. From Rena Rosenthal.



THESE colorful porcelain figurines for mantel or table decoration would, we feel, be particularly charming in a country house. They are neither too large nor too small, standing just sixteen inches high, and are executed in white, brown and the softest green. When you give your summer luncheon parties, put them on a clothless table with a bowl of fruit or flowers between them, and your guests will be accordingly impressed. Johns' Decorations, Inc. Photo by Cash.



BY way of contrast with your white outdoor furniture, a black iron chair or two would not be amiss, such as this hand-forged one. The oak seat is finished in soft old gray-green paint—a grand unobtrusive color which never interferes with the landscape. From Todhunter Inc.



A FURTHER amenity for your midsummer buffet parties is this compact set of individual casseroles. They are Pyrex-lined, are made of untarnishable Argenta metal and come on an octagonal tray of the same metal. It is not often that such things are handsome enough for both cooking and serving. M. Wille—Art Goods.

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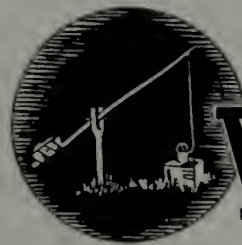
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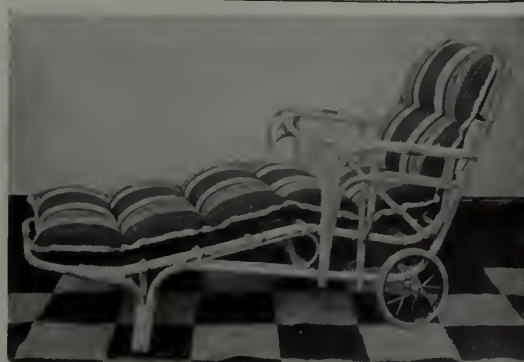
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ONE of the major problems of decoration, we ardently feel, is the question of where to find really attractive waste-paper baskets. And we think we have found the solution in these highly polished copper-lacquered ones, handmade, with your name or an appropriate design embossed in one corner. They are 12" high and wide and 8" deep. From Betty Junger.



YOUR dining table is going to be unusually smart this season, what with all the exciting accessories cropping up all over town. Here are a candy bowl and a vegetable dish of pewter, engagingly topped with carnelian roosters. Designed by Rebecca Cauman. Photo by Ernestine Shepard.



WEDGWOOD is especially de rigueur at the moment—and you can't wonder, when you see this dramatic Jasper Ware set—tray, teapot, sugar and creamer—ornamented with typical white classic figures on a rich blue background. We have an idea that these pieces would look extremely chic on a white iron tea-table, with a vase of bright yellow flowers nodding over them. From Ovington.



We will be glad to furnish the addresses of the firms mentioned in TALKING SHOP upon request.

Please address your inquiries to Talking Shop Department, A.H.C. ARTS & DECORATION, 116 East 16 Street, New York City.

TALKING SHOP



LOTS of us, who have to be somewhat pennywise, are looking for summer furniture that will look just as well indoors as out. Wherefore we recommend these distinguished pieces in rattan. The very comfortable chair has a hoop front and cushions made of a rubberized straw fabric which snap on and off. The coffee table has a mirror top; and both would be appropriate in a summer cottage as well as on the lawn or terrace. The Design Group.



ALREADY in this issue we have gone into the screen question pretty thoroughly. But we don't want you to miss this romantic hand-painted one, called "Cupids," with antique panels after the manner of the sixteenth Louis. You can have it in leather, canvas or fibre board. House of Screens.



THE Elbow Pillow is one of those modern miracles of comfort to which, if you are planning to relax this summer, you simply must treat yourself. Your shoulder snuggles right into the V, which clever invention obliterates pillow punching. It is grand for sick people too, as it supports without discomfort. Here it is shown covered in pastel satin, but it comes in gay terry cloth as well. W. & J. Sloane.



WE are told by Those Who Know that the real flavor of pepper can only be obtained when it is ground right at the table in a pepper mill. Here is one that would delight the most formal hostess. It is of English hall-marked sterling, which also makes it a worthy addition to your collection of fine silver. Or you can have it in ebony with silver mounts. From Adolf Roehm.

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BOWERS OF LUCULLUS

(Continued from page 11)

ing and drinking out of doors. In the Autumn, they return regretfully, but tanned and bursting with vigor. Now the sidewalk calés on lower Fifth Avenue are in full swing, and the whole section wears a brighter aspect. Not only awnings and hedges, but salads and mint juleps have a part in the change. Most of all, the lunchers, diners and sippers lend an atmosphere of unfrenzied gaiety which indoor crowds do not. While eating some of the best food in New York, they watch the best show in the world—people passing on mysterious errands. Most of the restaurants in this part of town have back-yards which iron furniture and pebbles turn into gardens. Although the effect is French, the vista of flowering fire escapes is distinctly New York, and none the less charming for that. In the midtown district, one lunches under bright umbrellas in the architectural glades of the Marguery and Chatham Walk. Further uptown are roof gardens, where dining and dancing one can admire the eerie views New York furnishes to its cliff dwellers. In the Park, is the Tavern-on-the-Green; and on Riverside Drive, the Claremont.

Today, if you have a garden, or so much as a balcony large enough for a table and a few chairs, you will probably eat at least two meals a day in the open, and many people have been getting up for breakfast who never got up before. In fact, some say breakfast makes the best picnic of all, and the morning air is a painless awakener, with a clearing effect on the head. Certainly, lunch is the most popular, because the season for eating it out of doors is the longest, and perhaps because the heat of noon disposes one to relax in the shade and be waited on. And if one lives in the country, there are more apt to be guests for lunch than for dinner. But to me, the last meal is still the best. There is something romantic, and also heartening, about dinner a la belle étoile. To watch of a summer evening, between cold madrilene and strawberry shortcake, the flowers close, the sky darken, the cigars and cigarettes spring to life, reminds one of the recurrence of pleasant things, such as summer, evening and dinner. A comforting thought!—Waiter! Get this lightning bug out of my soup!

A POINT OF VIEW ABOUT MODERN

(Continued from page 38)

sober about it. That is to say, the new styles made their appeal not to the Park Avenue folk (who ought to have taken them up) but to the buyers of what the trade terms "borax," that type of furniture which has all the atrocious ornament possible attached to it and which is supposed to look like a million dollars for \$89.45.

I think that it is the first time in history that a new style of furniture has begun at the bottom and has worked up. Always before this a style has been promulgated at the top and has seeped down through the various brackets until it reached the bottom, when it might or might not have anything left of what it started with.

Nobody can account for this phenomenon, myself least of all. All of a sudden, however, the stores that sold "borax" furniture began to sell modern, to the amazement of the manufacturers and everybody else connected with the furniture industry. Furthermore they kept on selling it in greater and greater quantities until at the January markets this year, ac-

cording to the careful survey made by the American Walnut Association, modern design accounted for almost 35 per cent of the total sales, far ahead of any other type of design.

As I intimated before, the bulk of this modern furniture is in the low brackets, and here the style is definitely established, with well-defined lines and proportions.

And furthermore, this low-priced modern furniture is invariably well designed. That is to say, its lines and proportions are good. There is about it a cleanliness, a healthfulness, in fact, that has a quite definite appeal.

Now as to the future of the style. Outside of the low bracket modern furniture there is not a great deal to be had in the markets. More original decorators frequently design their furniture and have it made as a custom job. Outside of the product of four or five factories which make the style commercially nothing can be bought in the showrooms. This illustrates the phenomenon I mentioned earlier, that the style is established in the low brackets, and in the higher is yet to come into its own, from the commercial standpoint.

LOOKING INTO THE FOREST

(Continued from page 27)

more than 1/4-inch, and that at only a few points—perspective is as true and engaging as is possible with a pencil. In evaluating the achievement it must be remembered that when once made, a cut cannot be recalled. Erasure is impossible. The only treatment for a false move is a deeper cut, which in Fenderson's philosophy is not to be considered.

In all of the work, Fenderson takes every advantage of the characteristics of the wood. Flakes and light places in the grain become parts of the design; differences in texture are developed between smoothed wood and the roughness left by a tool. Above all else is the plasticity of the work; the life in the shadows and the effects of changing lighting.

Throughout the room, on trim as well as furniture, decoration is everywhere. Each surface is treated, but curiously enough the general effect is not restless. Nothing obtrudes. With the mellowness of the waxed oak, details are not at once apparent. Pictures spring out only as the eye is caught by a line, or as shadows change

with a moving light.

By its nature, Fenderson's work is slow, and his product limited. For everything that he does there is a ready market with Mr. Keck and another close friend, Mr. Edwin S. Hall. Having watched his work from the beginning, these two realize its lasting value, and with a few minor exceptions, have acquired everything that he has produced. For Mr. Keck, Fenderson has recently finished a double and two single doors for the arched passage between office and studio. These are decorated with woodland scenes; trees and masses of foliage. Mr. Hall's collection includes an over-mantel panel picturing an Indian encampment, a large table and many smaller pieces.

There is no sign that Fenderson's work will be duplicated. His effects are beyond the abilities of a traditional woodcarver, for they rest on a rare knowledge of composition and perspective. To this he adds skill in craftsmanship that in itself is something of a gift. He is unique. It is little wonder that both Mr. Keck and Mr. Hall regard their Fenderson work as among their most treasured possessions.

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